

# The Musical World.

THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND KNOWLES WHATEVER IT EXPRESSES.—*Goethe.*

SUBSCRIPTION, FREE BY POST, 30s. PER ANNUM

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.  
[Registered for Transmission Abroad.]

VOL. 43—No. 41.

SATURDAY, OCTOBER 14, 1865.

Price (4d. Unstamped.  
6d. Stamped.

## HER MAJESTY'S THEATRE.

Limited number of representations, previous to the departure of the principal artistes.

First Performance, Monday, October 23rd,

GOUDON'S Grand Opera,

### FAUST.

Signori Gardoni, Santley, Bossi, Casaboni; Madiles, Sarolta, Edi, and Titiens.

TUESDAY, October 24th, BETHOVEN'S chef-d'œuvre

### FIDELIO.

Signori Gardoni, Stagno, Santley, Bossi, Foll; Madiles, Sarolta and Titiens.

THURSDAY, October 26th,

### IL DON GIOVANNI.

Madiles, Titiens, Sarolta; Signori Santley, Bossi, Casaboni, Foll, and Gardoni.

Conductor—SIGNOR ARDITI.

ON SATURDAY, October 28th, will be produced (for the first time at Her Majesty's Theatre), WEBER'S Grand Romantic Opera,

### DER FREISCHÜTZ

(Il Franco Archiero).

The new scenery by Mr. Telbin, assisted by Mr. Henry Telbin and Mr. William Telbin. Rodolfo, Signor Stagno; Caspar, Mr. Santley; Kuno, Signor Bossi; Kiliatio, Signor Casaboni; Eremita, Signor Foll; Ottakar, Signor Filippi; Zaniel, Signor Taccani; Annetta, Madile, Sarolta; Brüdern, Madile, Edi, and Agata, Madile, Titiens.

Conductor—SIGNOR ARDITI.

Commences at 8 o'clock. Prices—Dress Circle, 7s.; Upper Boxes, 5s.; Gallery Stalls, 4s.; Pit, 5s.; Gallery, 2s.; Pit Stalls, 15s.; Private Boxes, One Guinea and upwards. The usual restrictions to evening dress will not be enforced.

The Box-office will open on Monday next, October 16th.

## SIGNOR RANDEGGER'S TOUR.

THE artists who will assist Signor Randegger, during his tour through Scotland, &c., are

MADAME RUDERSDORFF,

MISS HELEN KIRK,

MR. LAWFORD HUXTABLE,

AND

MR. GEORGE FERREN.

The following popular Songs will be sung every evening by the above admired artists:—"Hark the bells are ringing" (Henry Smart); "My heart's in the Highlands" (Reichardt); "The avowal" (duet by Schubert); "When the wind blows in from the sea" (duet by Henry Smart); and I Naviganti (The Mariners) trio by Signor Randegger.

## MARGATE.

CONCERT IN AID OF THE HOME FOR MOTHERLESS GIRLS.

Monday Evening, October 23rd.

THE following artists have offered their valuable services at the concert to be given under the kind superintendence of Mrs. FRANCES TALFOURD, (under the especial patronage of the Marchioness of Westminster, the Countess of Dartmouth, the Lady Mary Stanley, and the Lady Cranworth,) at the Assembly Rooms, Margate, in aid of this deserving charity:—Miss GRACE LINDO, Signor CIAPATTA, Signor FERRENTI, Mr. TRELANEY COBHAM, HETZ OBERTHUR, Mr. LAZARUS, Mr. AGUILAR, Madile, ANGELO, Mrs. FRANCES TALFOURD, and several distinguished Amateurs, will also kindly assist on this occasion.

Tickets to be obtained at all the libraries and music warehouses in Margate, Ramsgate, Canterbury, Herne Bay, &c., &c., and at the Assembly Rooms, Margate.

MR. ASCHER.

MR. ASCHER, Pianist to the Empress of the French, begs to inform his friends and pupils that he has returned to town for the season.

## ROYAL ENGLISH OPERA, COVENT GARDEN.

(Opera Company Limited.)

ON SATURDAY NEXT, OCTOBER 21st,

Will be presented (first time in English) MEYERBERG'S Grand Opera, in Five Acts, Entitled

### L'AFRICAIN.

Selika, Miss Louisa Pyne; Inez, Madame Leumann-Sherrington; Anna, Mrs. Aynsley Cook; Nelasko, Mr. Alberto Laurence; Don Pedro, Mr. Henry Corri; Grand Inquisitor, Mr. Aynsley Cook; Don Diego, Mr. E. Dusek; High Priest of Brahma, Mr. J. G. Patey; Don Alvar, Mr. Charles Lyall; Vasco de Gama, Mr. Charles Adams.

CONDUCTOR—MR. ALFRED MELLON.

New Scenery, Dresses, and Appointments. The Libretto by Mr. Charles L. Kneass; The Dances by Mons. Desplaces; Machinery by Mr. H. Sloman; Appointments by Mr. Brunton; Costumes by Mrs. James and Mr. Coombes.

In the course of the Evening, the

NATIONAL ANTHEM.

Doors open at Seven, the Opera will commence at Half-past Seven.

ON WEDNESDAY, October 25th, the

### MOCK DOCTOR.

And production of a GRAND BALLET, entitled

### CITTA LA BALLERINE.

Prices—Private Boxes, from 10s. 6d. to 44 4s.; Stalls, 10s.; Dress Circle, 5s.; Upper Boxes, 4s.; Amphitheatre Stalls, reserved, 3s.; ditto, unreserved, 2s.; Pit, 2s. 6d.; Gallery, 1s.

Terms of subscription tickets, and prospectuses of the season, may be had at the Box-office of the theatre daily from 10 till 5, and at the principal libraries and music-sellers.

Acting Manager—MR. EDWARD MURRAY.

Stage Manager—MR. W. WEST.

## CRYSTAL PALACE.—THIS DAY (SATURDAY).—

CONCERT AND AFTERNOON PROMENADE. Vocalists: Madame Rudersdorff and Mr. Patey. Solo Violin: Herr Doehle. (Concertmaster of the Academy, New York, first appearance); and Chorus. Conductor, Mr. Manns. Programme includes Symphony, B flat (No. 2 with Violin Solo); Haydn (first time). New Overture to Shakespeare's "Tempest," Jaubert (first time in England); Selection from "L'Africaine," Meyerbeer, including the celebrated Union Prelude and the Indian March, for Orchestra and Military Band.

Admission Half-a-Crown, or by new Guinea Season Ticket, free. A few Guinea Transferable Reserved Stalls, entitling the bearer to the same Stall for the series of Saturday Concerts, now on sale. Single Half-a-Crown Stalls for this Concert on sale This Day at the Ticket Stands in the Nave.

## MRS. JOHN MACFARREN'S Third Evening at the

Pianoforte, at the Vestry Hall, King's Road, Chelsea, on Friday next, Oct. 20. Pianist—Mrs. John Macfarren; Vocalist—Miss Florence De Courcy. Part I.—Finale, from the "Plus ultra" Sonata—Dusse; Air, "Voi che sapete"—Mozart; Sarabande and Gavottes (Suites de Pièces)—Bach; Lied, "The Spinning Wheel"—Litolff; Song, "Hark! hark! the lark" (Cymbeline)—Schubert; Fantasia on Scotch Airs, "Bonnie Scotland"—Brissac. Part II.—Sonata quasi Fantasia, Op. 37, "Moonlight Sonata"—Beethoven; Song, "I never knew my heart" (Soldier's Legacy)—Macfarren; Musical Vignette "The Sun's Last Ray"—Brissac; Caprice Etude, "The Babbling Brook"—Brissac; Scotch Ballad; Grand Fantasia (Lucia di Lammermoor)—Prudent.

## MADAME BERGER LASCELLES.

MADAME BERGER LASCELLES requests all letters, respecting engagements for Oratorios, Concerts and Lessons, in town or country, to be addressed to her residence, 3, York Street, Portman Square, W.

## MDLLE. LIEBHART.

MDLLE. LIEBHART begs to announce that she is at liberty to accept engagements, in town or country, for classical or miscellaneous concerts, and she will also visit Scotland and Ireland. All communications to be addressed to her residence, 8, Marlborough Hill, St. John's Wood, N.W.

**MR. HORTON CLARIDGE ALLISON.**

(First Prize, Leipzig Conservatorium, 1865.)

**MR. HORTON CLARIDGE ALLISON** instructs Students, professional or amateur, in Pianoforte playing, Harmony, Counterpoint and Composition (on the principles of the German colleges of music), through the medium of the English, French, or German languages.—Address—206, Marylebone Road, N.W.

**MISS BERRY.**

**MISS BERRY** requests that all communications relative to lessons or engagements, either in town or in the provinces, be addressed to her, care of Messrs. Duncan Davison, 244, Regent Street, London, W.

**HERR REICHARDT.**

**HERR REICHARDT** begs to announce that he will visit SCOTLAND in the early part of November. All communications, for engagements or for concerts, oratorios, &c., on his way there or back, to be addressed to him, at Chateau de Conteville, Boulogne Sur Mer.

**M. OBERTHUR.**

**M. OBERTHUR** begs to inform his Friends and Pupils, that he has returned to London. 7, Talbot Terrace, Westbourne Park, W.

**MISS LAURA HARRIS.**

**MISS LAURA HARRIS** requests that all communications be addressed to Mr. A. BERNARD, 17, Hyde Park Gate, Kensington, W.

**MME. HARRIETTE LEE** will sing "Rock me to sleep," (composed by BENEDICT,) at Manningtree, THIS DAY, Oct. 14th.

**MISS ROSE HERSEE** will sing BENEDICT's Variations on "Le Carnaval de Venise," at the Music Hall, Store-street, Oct. 18th; Islington, Nov. 3rd; Bury St. Edmunds, Nov. 14th, and Leicester, Dec. 12th.

**WILLIE PAPE** begs respectfully to call the attention of PIANISTS to his recent publications—"Lullaby," "Les Echos," "Murmures Eolles," "Ar hyd e nos," "Danse Fantastique," "First Love," "Columbia," and "Ever of Thee."

**MADLLE. LINAS MARTORELLE** begs to announce her return to town; all communications, for Concerts or Oratorios, to be addressed to her residence, 70, Park Street, Grosvenor Square.

**MISS ROBERTINE HENDERSON** begs to announce her return to town. She will sing at Faversham, Nov. 29th; Chichester, Jan. 9th; Hull, Feb. 12th and 14th; Swindon, April 3rd. She will be happy to accept engagements to sing en route, and elsewhere after Nov. 29th.—19, Newman-street, W.

**HERR WILHELM GANZ** begs to inform his friends and pupils that he has arrived in town for the season. 15, Queen Anne Street, Cavendish Square.

**MISS JULIA ELTON** will sing "I'M NOT IN LOVE, REMEMBER," (composed by Balfe) at Enfield, Oct. 24th.

**ORGANIST WANTED.**

**AN ORGANIST** for the Abbey Church, Romsey, Hants, is required at the end of this month. Salary £10. Applications to be sent to G. N. FOOTNER, Esq., Secretary of the organ committee, Romsey.

**SHYLIE BAWN**, New Irish Ballad. **W. T. WRIGHTON.**

**SHYLIE BAWN**, Irish Ballad (W. T. WRIGHTON). Order of all musicsellers. 2s. 6d.

**MUSIC OF A HIGH-CLASS CHARACTER.**—Gratis and postage free, a list of 400 bound volumes of the Great Masters, works on the theory of music, instruction books for all musical instruments, the great instrumental works by Beethoven, Haydn, Mozart, Mendelssohn, &c.; John Bishop's modern and superior arrangements of the finest Oratorios, Masses, &c. Ask for the catalogue of 400 bound volumes, published only by Messrs. ROBERT COCKS & CO., New Burlington Street, publishers to her Most Gracious Majesty the Queen, H. R. H. the Prince of Wales, and H. I. M. Napoleon III.

**TO SHIPPERS AND OTHERS.**—HAMILTON'S MODERN INSTRUCTIONS for the PIANO. 493rd Edition, 70, large folio pages, 4s.—Order of all Musicsellers and Booksellers, and of the publishers, ROBERT COCKS & CO., New Burlington Street, London.

**ROBERT COCKS and CO.'S PIANOFORTES** are not to be excelled for touch, tone, and durability. Price lists, with drawings, gratis and post free. 6, New Burlington Street, London, W.

**CLARKE'S CATECHISH OF THE RUDIMENTS OF MUSIC**, 94th edition, 1s.

"Every child learning music should have this book."—*Morning Chronicle*.

London: ROBERT COCKS & CO., New Burlington-street, and of all Musicsellers.

**TO MUSICSELLERS, COMPOSERS, &c.**

**F. BOWCHER**, Engraver and Printer, 3, Little Marlborough Street, Regent Street, London, begs to say that he Engraves and Prints works on moderate terms.

**"MUSIC IN ENGLAND."**

A SERIES OF RECORDS, CRITICISMS, AND REMINISCENCES

BY  
**HOWARD GLOVER.**

Sixteen years Musical Editor of *The Morning Post*.

Subscribers and the Public are respectfully informed that the above work will shortly be published by the author.

PRICE TO SUBSCRIBERS, £1 11s. 6d.

**"WHEN FRANCE & ENGLAND MET OF YORE."**

NEW INTERNATIONAL SONG.

Sung at MELLON'S CONCERTS with great applause.

BY

**GEORGE FORBES.**

London: BOOSEY and Co., Holles Street.

**MUSICAL VIGNETTE FOR THE PIANOFORTE.****"THE SUN'S LAST RAY,"**

BY

**JULES BRISSAC.**

"The following beautiful and highly suggestive lines from Byron head the first page of this aptly styled 'Musical Vignette,' and would appear to have given rise to the elegant musical ideas which follow:—

"When the last sunshine of expiring day  
In summer's twilight weeps itself away,  
Who hath not felt the softness of the hour  
Sink on the heart, as dew along the flower?"

"It is the hour when from the boughs  
The nightingale's high note is heard;  
It is the hour when lover's vows  
Seem sweet in every whisper'd word;  
And gentle winds, and waters near,  
Make music to the lonely ear."

"The piece, an andante in F major, consists of a very sweet and expressive melody, laid in the tenor part of the instrument, the left hand crossing the right with a light accompaniment, which, after an easy, natural progression into the key of A minor, is repeated, this time an octave higher, with an accompaniment of semiquavers. The same melody then again appears in the lower register, and is now accompanied by delicate arpeggi in triplets; and the third verse, as it were, of the song is supplemented by an effective coda, which is in perfect keeping with the rest. Thus, simple as this little piece is in its construction, it is nevertheless extremely telling in its effect, and will, or we are much mistaken, prove quite a drawing-room success."—*The Queen*, Sept. 30th.

Published by HUTCHINGS & ROMER, 9, Conduit Street.

Just Published,

**THE CONGREGATIONAL CHURCH SERVICE**

BOOK, comprising 30 Psalms and the *Te Deum*, pointed for Chanting, 25 Chants, Sanctus, the Litany noted, the Commandments, and 4 Musical Responses to same, 3 General Responses, 6 Anthems, and 104 Hymn Tunes. Compiled by J. A. BRAUMONT, Hon. Organist and Choir Master of Edgbaston Congregational Chapel, Birmingham. Price 3s., cloth.

S. B. HOWELL, 52, New Street, Birmingham.  
SIMPKIN & MARSHALL, London.

A superior Edition, on large paper, price 6s., and an Edition of the words only, price 6d., cloth 4d., in paper covers, are in course of publication.

**"THE WEARING OF THE GREEN,"**

"Yet whoso'er the exile lives, though oceans roll between,  
Thy faithful sons will fondly sing 'The Wearing of the Green.'"

"This incomparable air, in the years which followed '98, was the solace of every peasant, gentle or simple, who felt for the sorrows of his country."

JOHN PHILPOT CURRAN.

This celebrated song is now transcribed as a Pianoforte Solo by

**MR. EMILE BERGER,**

whose performance of it in the salons and drawing-rooms of the Nobility and Gentry throughout the kingdom, has obtained for it the reputation, from its facile brilliancy and perfect originality, of one of the most elegant *Morceaux* for the Pianoforte of the present day.

London: Published (price 3s.) by DUNCAN DAVISON & CO., 244, Regent Street.

Just Published, price 2s. 6d.,

**REVERIE-NOCTURNE,**

POUR PIANO,

PAR

**SOPHIE PRAEGER.**

London: DUNCAN DAVISON and Co., 244, Regent Street.

## LIFE OF JOHN SEBASTIAN BACH.

## CHAPTER X.—(Continued from page 542).

We have several times spoken of the great care with which Bach endeavoured all his life long to improve his works. I have had opportunities of comparing together several copies of his principal works, written in different years, and I confess that I have often felt both surprise and delight at the means which he employed to make the faulty good, the good better, and the better perfect. Nothing can be more instructive than such comparisons, as well for a connoisseur as for every one who is eager in the study of his art. It were therefore much to be wished, that to the complete edition of Bach's works, a supplement might be added, more for the purpose of preserving and comparing together the most important and instructive variations from his best works. Why should not this be done with the works of the composer, the poet in tones, as well as with the works of the poet in words?

In Bach's earlier works, it very often happened that he repeated the same idea several times, only in other words; that is to say, the same modulation was repeated, perhaps in a lower, perhaps in the same octave, or with another turn of melody. In his riper years he could not bear such poverty: whatever he found of this description, was therefore cut out without hesitation, in however many hands the piece might be, and however many persons might have approved of it. Two of the most remarkable examples of this, are the two preludes in C major, and C sharp major, in the first part of the "Well-tempered Clavichord." Both are thereby rendered shorter by one half, but are at the same time freed from all useless superfluities.

In other pieces, Bach often said too little. His idea was not fully expressed, and wanted a further development. The most remarkable example of this that has occurred to me is the prelude in D minor, in the second part of the "Well-tempered Clavichord." I possess several copies of this piece. In the oldest, the first transposition of the theme into the bass, is wanting, as well as many other passages, which were necessary for the complete expression of the thought. In the second, the transposition of the theme into the bass is inserted whenever it occurs in the modes most nearly related to the original one. In the third, several passages are more fully expressed and better connected together. Lastly, there still remained some turns or figures of the melody which did not correspond with the style and spirit of the whole. These are so amended in the fourth copy that this prelude is one of the most beautiful and least faulty in the whole "Well-tempered Clavichord." Many persons liked the piece in its original form and thought it less beautiful after the successive corrections. Bach, however, did not suffer himself to be misled by this; he continued to correct, till it pleased him.

At the beginning of the last century, it was the fashion to overload single principal notes upon instruments with so much running up and down, as it has lately become the fashion to do with vocal music. Bach so far shewed his deference for this fashion as to compose some pieces in this style. One of them is the prelude in E minor, in the first part of the "Well-tempered Clavichord." But he soon returned to Nature, and to pure taste, and altered it, as it is now engraved.

Every period of ten years has some forms or turns of melody which are peculiar to it, but which generally grow out of fashion before it expires. A composer, who thinks to have his works descend to posterity, must take care to avoid them. Bach, in his earlier years, struck on this rock. His first compositions for the organ, and his two-part inventions, in their original form, are full of flourishes, according to the taste of the times. The compositions for the organ have remained as they were; but the inventions have been greatly improved. The public will soon have an opportunity to compare them together in their ancient and later form, as the publishers have taken the laudable resolution to suppress the first edition, and to deliver to the subscribers an improved one in its stead.

The methods of improvement hitherto mentioned extend however only to the external form, to the too much or too little in the expression of an entire thought. But Bach much more frequently employed more refined means to perfect his works, which can scarcely be described. Unity of style and character are often maintained by the alteration of a single note, against which, in its former situation, the most rigid musical grammarian could not make any objection, but which yet did not entirely satisfy the connoisseur. Even common-place passages are frequently changed into the most elegant, by changing, taking away, or adding a single note. In these cases only the practised feeling, and the finest, most polished taste, can decide. This fine feeling and polished taste are possessed by Bach in the greatest perfection. He had gradually so improved both, that at last no thought could occur to him which in all its properties and relations did not properly accord with the whole. His later works, therefore, are all as if they were one cast: so gently, soft and even flows the inconceivably rich stream of the most diversified ideas blended together. This is the lofty

summit of perfection in art, which, in the most intimate union of melody and harmony, nobody besides John Sebastian Bach has ever yet attained.

## CHAPTER XI.

When an artist has produced a great number of works, which are all of the most various kind, which are distinguished from those of all other composers of every age, and have in common an abundance of the most original ideas and a most lively spirit, which charm every body, whether he be a connoisseur or not, there can hardly be room to ask whether such an artist was a great genius or not. The most fertile fancy; the most inexhaustible invention; the most accurate and accurate judgment, in the just application to every object, of the rich flow of thoughts issuing from the imagination; the most refined taste, which cannot endure a single arbitrary note, or which does not duly accord with the spirit of the whole; the greatest ingenuity in the suitable use of the most refined and unusual resources of the art; and lastly, the highest degree of talent in the execution, all qualities in which not one, but all the powers of the soul, in the most intimate union, must act;—these must be the characteristics of a real genius, or there are none such; and he who cannot find these characteristics in the works of Bach is either not acquainted with them at all or not sufficiently so. He who does not know them cannot possibly have an opinion of them, or of the genius of this author; and he who does not know them sufficiently must consider that works of art, in proportion as they are great and perfect, require to be the more diligently studied, to discover their real value in its full extent. That butterfly spirit which flutters incessantly from flower to flower without resting upon any can do nothing here.

But, with all the great and admirable gifts which Bach received from nature, he would not have become the accomplished artist that he was if he had not learned betimes to avoid many rocks, in which many artists, perhaps as richly endowed with genius, are wont to split. I will communicate to the reader some scattered remarks on this subject, and then conclude this essay with some characteristic features of Bach's genius.

The greatest genius, with the most unconquerable propensity to an art, is in its original nature never more than a disposition, or a fruitful soil upon which an art can never properly thrive, except it be cultivated with indefatigable pains. Industry, from which all art and science is properly derived, is one of the first and most indispensable conditions. It not only enables genius to make itself master of the mechanical resources of art, but it gradually excites judgment and reflection to take part in all it produces. But the ease with which genius makes itself master of many of the mechanical parts relating to musical composition, as well as its own satisfaction, and that of others, with the first essays, which are commonly far too early looked upon as successful, frequently seduces it to pass over the first principles of the art, to venture on difficulties before it is fully master of what is more easy, or to fly before its wings are grown. If now such a genius is not led back at this period, either by good advice and instruction or by the attentive study of classic works already existing, in order to recover what it has neglected, it will uselessly lavish its best strength, and never attain an elevated rank in art. For it is certain that great progress never can be made, nor the highest possible perfection attained, if the first principles are neglected; that people never learn to overcome difficulties, if they have not overcome what is more easy; and lastly, that no one can ever become great by his own experience, unless he has previously profited by the knowledge and experience of others.

Bach did not split on such rocks. His ardent genius was attended by an equally ardent industry, which incessantly impelled him, when he could not succeed by his own strength, to seek aid from the models existing in his time. At first, Vivaldi's violin concertos afforded him this assistance; afterwards, the works of the best composers for the clavichord, and the organ of those times, were his counsellors. But nothing is more able to excite the reflection of a young composer than the arts of counterpoint. Now, as the composers of the last mentioned works were distinguished for fugues in their way, who, at least, were mechanically masters of the arts of counterpoint, the diligent study and imitation of them gradually sharpened his understanding, his judgment and his reflection, so that he soon perceived where he had left deficiencies and had any thing to fetch up, in order to be then able to make with certainty greater advances in his art.

A second rock, upon which many a fine but not sufficiently cultivated genius has split, is public applause. Though we would not so far depreciate public applause as the Greek, who said to his disciple, who had played with applause in the theatre, "You have played ill, otherwise the public would not have applauded you," it is not to be denied that most artists are led astray by it, especially if it is given them too early; that is, before they have acquired sufficient reflection and self-knowledge. The public requires everything to be human, and the true artist ought properly to make every thing divine. How



then should the applause of the multitude and true art exist together? Bach never sought this applause. He thought, like Schiller:—

"Kannst du nicht allen gefallen durch deine That und dein Kunstwerk,  
Mach' es wenigen recht; vielen gefallen ist schlimm."

He labored for himself, like every true genius; he fulfilled his own wish, satisfied his own taste, chose his subjects according to his own opinion, and, lastly, derived the most pleasure from his own approbation. The applause of connoisseurs could not then fail him, and, in fact, never did fail him. How else could a real work of art be produced? The artist who endeavors to make his works so as to suit some particular class of amateurs either has no genius or abuses it. To follow the prevailing taste of the many needs, at the most, some dexterity in a very partial manner of treating tones. Artists of this description may be compared to the mechanic who must also make his goods so that his customers can make use of them. Bach never submitted to such conditions. He thought the artist may form the public, but that the public does not form the artist. When he was asked, as frequently happened, for a very easy piece for the clavichord, he used to say, "I will see what I can do." In such cases he usually chose an easy theme, but, in working upon it, always found so much to say upon it that the piece could not be easy. If complaints were made that it was too difficult, he smiled and said, "Only practice it diligently, it will do very well: you have five as good fingers on each hand as I have." Was this caprice? No, it was the real spirit of the art.

This true spirit is what led him to the great and sublime as the highest object of the art. We owe it to this spirit that Bach's works do not merely please and delight, like what is merely agreeable in art, but irresistibly carry us away with them—that they do not merely surprise us for a moment, but produce effects that are stronger the oftener we hear them and the better we become acquainted with them—that the boundless treasure of ideas heaped up in them, even when we have a thousand times considered them, still leaves us something new which excites our surprise and often our astonishment—lastly, that even he who is no connoisseur, who knows no more than the musical alphabet, can hardly refrain from admiration when they are well played to him, and when he opens his ear and heart to them without prejudice. Nay more: to this genuine spirit of art it is owing that Bach, with his great and masterly style, united the most refined elegance and the greatest precision in the single parts that compose the great whole, which otherwise are not thought so necessary here as in works the only object of which is the agreeable: that he thought the whole could not be perfect if any thing were wanting to the perfect precision of the single parts: and, lastly, that if, notwithstanding the main tendency of his genius to the great and sublime, he sometimes composed and performed cheerfully and even pleasantly, his cheerfulness and pleasantry were those of a sage.

It was only through this union of the greatest genius with the most indefatigable study that John Sebastian Bach was able, which ever way he turned, so greatly to extend the bounds of his art that his successors have not been able to maintain this enlarged dominion in its whole extent; this alone enabled him to produce such numerous and accomplished works, which, collectively, are, and ever will remain, true ideals and imperishable models of art.

And this man, the greatest musical poet and the greatest musical declaimer that ever existed, and probably ever will exist, was a GERMAN. Let his country be proud of him; let it be proud, but at the same time worthy, of him!

(Concluded.)

DRESDEN.—The following are the programmes of the series of six Subscription Concerts to be given this season by the members of the Royal Band: First Concert, Oct. 25th—Overture to *Ruy Blas*, Mendelssohn; Suite for Orchestra, Raff (first time); "Reigen Seliger Geister und Furiantanz" from *Orpheus*, Gluck; Symphony, No. 7, A major, Beethoven. Second Concert, Nov. 14th—Overture to *Der Alchymist*, Spohr (first time). Symphony, No. 2, C major, Schumann; Overture to *Lodojeka*, Cherubini; Symphonie militaire (No. 11 of the Edition published by Breitkopf and Hartel) Haydn. Third Concert, December 5th—Overture to *Die Vestalin*, Spohr; Concerto in A minor, for Violin with accompaniment of Stringed Instruments (first time), Bach; Overture to *Michel Angelo* (first time), Gade; Pastoral Symphony, Beethoven. Fourth Concert, Jan. 9th—Overture ("Beherrscher der Geister") Weber; Symphony, No. 1, C minor, Op. 2 (first time), R. Burgmüller; Overture to *Die Zauberflöte*, Mozart; Symphony, No. 8, F major, Beethoven. Fifth Concert, Jan. 30th—Overture to *La Chasse du Jeune Henri*, Méhul; "Columbus," a musical Picture in the form of a Symphony (first time), J. J. Abert; Symphony in D major, J. Haydn; Overture (No. 3) to *Leonore*, Beethoven. Sixth Concert, Feb. 27th—Overture to *Genoova*, Schumann; Symphony in D major (without minuet) Mozart; Overture, *Die Liebriden*, Mendelssohn; Symphony, No. 5, C minor, Beethoven.

\* If you cannot please all by your art or your work,  
Satisfy the few: to please many is bad.

## INAUGURATION OF THE NEW ORGAN AT DUNDEE.

(Abridged from the "Dundee Advertiser," October 10.)

Though every one anticipated that the arrangements entered into for the inauguration of our Grand Organ would prove generally successful, no one could have anticipated such enthusiasm as attended the entire proceedings. No where else in the kingdom, at least for many years, has the opening of an organ been productive of such an amount of interest as that which has for these four or five days pervaded all classes of our community. That no less than five first-class concerts should be successively given, mainly by the same performers, and that in a town which used to be spoken of as in no wise passionately fond of music, is something extraordinary. But more than this, these concerts have been a great success. In spite of the most unfavorable weather, the attendance was almost as great as the hall could comfortably hold, and we have no doubt, had the evening been ordinarily fine, a result similar to that of Saturday would have taken place, when hundreds had to be turned away from the doors. This must be gratifying to all—to the Directors of the Kinnaird Hall, at whose risk the scheme was undertaken; to Mr. Simpson, whose experience in managing such matters has guided him so judiciously in this affair; to our young, enthusiastic, and proficient body of amateur choristers (the St. Cecilia Society), who, with their talented conductor (Herr Arnold), gave such an invigorating start to the whole Festival by their triumphant choral *début* in one of the most difficult of oratorios—Mendelssohn's *St. Paul*; to our older and much respected amateur instrumentalists (the Dundee Philharmonic Society), who, under the careful supervision of their leader (Mr. Spindler), did their duty with such skill and taste on the second evening; to the eminent artistes, whose career here has been one of such uninterrupted success and pleasure, that we daresay they will look back upon this visit to Dundee as one of the happiest engagements they ever made; to the eminent builders, Messrs. Foster and Andrews, to whom belongs the honor of having erected one of the finest and most complete public organs in the kingdom; and last—not least—to the public generally, whose noble response has for ever wiped off the old stigma—so unjustly attached to our town—of being the most unmusical place in Scotland; to these, we say, and to all concerned, the result of this inauguration cannot fail to prove in the highest degree satisfactory. Last night's concert was not only as well attended, but was, as regards the performances, equal to any of the preceding.

The Concert opened with Bishop's trio, "Blow, gentle gales," sung by Madame Weiss, Miss Whytock and Mr. Weiss. Previous to this, and to keep the audience in good humour, Mr. Hirst, who with Monsieur Lemmens conducted the concert, played a selection of music on the Organ. Mr. Weiss next sang the bass aria from *St. Paul*, "Oh God, have mercy." His own song in the second part—"The Village Blacksmith"—was encored. Miss Whytock followed by singing, "But the Lord is mindful of His own." She is a great favorite in Dundee. In the second part she sang a *jeu d'esprit* of Randegger's—"Ben e ridicolo"—written in the valse movement, but being new to the audience, it did not arrest attention. But this was made up for in "John Anderson, my jo." Madame Sherrington sang in the first part, "I know that my Redeemer liveth," with such taste, finish, and power of expression as to produce a universal encore; singing even more delightfully, "Rejoice greatly." Her other songs were "Shylie Bawn," encored and replied to by "Ohone for somebody," and Gounod's valse song, "The message of love," also encored. She also sang with Madame Weiss and Miss Whytock, the trio "My Lady the Countess." Madame Weiss sang "My mother bids me bind my hair." She was in excellent voice.

The organ playing by Mons. Lemmens was highly appreciated by everyone. His performance of the "Hallelujah" from the *Messiah* was particularly effective. Mr. Hirst did his duty as accompanist with much credit to himself as well as satisfaction to the audience. Thus the great musical festival has ended with the utmost possible *éclat*, and Dundee has in its power to enter upon a musical future with a rare prestige which we trust it will never lose.

The following account of the Organ is supplied by another local journal:—

"The New Organ is the most powerful organ in Scotland; for though the organ in the Glasgow City Hall has a greater number of stops, the scales are not so heavy as those in the Dundee organ, the weight of tone of which will therefore be greater. Its appearance is much finer than that of any other organ in Scotland; and its bold and massive, but withal most elegant proportions, please the most fastidious. The main features of the design are the massing of the pipes into four towers, with curtains of pipes between. The two centre towers are at each side of the keyboard; then the case recedes diagonally at each side towards the other towers, from which it recedes diagonally to the wall. In the two centre towers are the large sixteen-feet pipes of the Diapason of the Pedal Organ; and in the flanking towers are the pipes

of the Pedal Principal. In the front between the towers are the pipes of the Violin Diapason of the Great Organ. Between the centre and flank towers are the pipes of the large Open Diapason of the Great Organ. At the sides are the pipes of the large Pedal Opera Diapason.

"The pipes have all been decorated by Mr. Blackmore, of Euston Road, London; and, while very striking and with an abundance of detail, are both chaste and rich in appearance. They are decorated in various colours; but the gilding predominates, and gives a very rich appearance to the instrument. Mr. Blackmore deserves great credit for his decorations; and we have no doubt that his services in rendering our new Organ one of the best decorated and finest "show organs" in the kingdom will add to his already very large business. We understand that Mr. Blackmore has been employed by Messrs Foster and Andrews, in common with the most celebrated London builders, for years; and that such is the confidence reposed in him, they have allowed him to decorate the Organs according to his own designs. The arrangement of colour in the decorations is a study in itself; and if anything were wanted to complete the triumph of the decorator, it is to be found in the verdict of the architects, Messrs Edwards and Robertson, who state that Mr. Blackmore is one of the most consummate colourists they ever met with. So great is the admiration felt at the success of Mr. Blackmore's labours that we believe Lord Kinnaird—struck, like every one else, with the artist's ability,—has commissioned Mr. Blackmore to urnish designs for stained glass windows for his new private chapel at Rossie Priory.

"The musical merits of the Organ, we need hardly refer to at any length after the experience which the *élite* of Dundee and district had of them yesterday evening. To give those at a distance, however, some idea of its size and suitability for a concert room, we give the following list showing the disposition of the Organ:—

The Organ has four full sets of Keys from CC to A, and a Pedal Organ from CCC to F.

#### GREAT ORGAN.

	Ft. tone.		Ft. tone.
1 Double Diapason, Wood and Metal (closed) ... ..	16	10 Full Mixture, Metal, 5 Ranks, various	
2 Open Diapason, Metal ... ..	8	11 Sharp Mixture, Metal, 3 Ranks, various	
3 Violin Diapason, Metal ... ..	8	12 Double Trumpet, Metal ... ..	16
4 Hohl Flöte, Wood ... ..	8	13 Posanne, Metal ... ..	8
5 Stopped Diapason, Wood ... ..	8	14 Trumpet, Metal ... ..	8
6 Principal, Metal ... ..	4	15 Clarion, Metal ... ..	4
7 Harmonic Flute ... ..	4		
8 Twelfth, Metal ... ..	23		
9 Fifteenth, Metal ... ..	2		

#### CHOIR ORGAN.

	Feet.		Feet.
1 Bordun, Wood and Metal ... ..	16	4 Viola d'Amour, Metal ... ..	4
2 Dulciana, Metal ... ..	8	5 Gedacht Flöte, Metal ... ..	4
3 Lieblich Gedacht, Wood and Metal ... ..	8	6 Flautino, Metal ... ..	2
		7 Krummhorn, Metal ... ..	8

#### SOLO ORGAN.

	Ft. tone.		Ft. tone.
1 Harmonic Flute, Metal ... ..	8	4 Tuba, Metal ... ..	8
2 Orchestral Clarinet, Metal ... ..	8	5 Flute Octavante, Metal ... ..	4
3 Orchestral Oboe, Metal ... ..	8		

All the Solo Organ except the Tuba is enclosed in a swell.

#### SWELL ORGAN.

	Ft. tone.		Ft. tone.
1 Double Stopped Diapason, Wood ... ..	16	6 Flauto Traverso Harmonic, Metal ... ..	4
2 Open Diapason, Metal ... ..	8	7 Mixture, 4 ranks, various	
3 Viola di Gamba, Metal ... ..	8	8 Contra Fagotte, Metal ... ..	16
4 Stopped Diapason, Wood and Metal ... ..	8	9 Horn, Metal ... ..	8
5 Principal, Metal ... ..	4	10 Hautboy, Metal ... ..	8
		11 Clarion, Metal ... ..	4
		12 Tremulant, Metal ... ..	8

"As may be supposed, such an instrument requires no small space for its accommodation. It is fed by three sets of bellows, supplying wind at five different pressures, which are placed in a room provided underneath the instrument. The organ—which weighs upwards of twenty-five tons—is placed on a framework of massive timber beams, capable of supporting a weight of double that amount. This framework was begun about two months ago, and not a moment too soon, for Messrs. Forster and Andrews had the organ here before the preparations were completed for it. Having had the opportunity of inspecting the instrument from the first, we have never seen one in which the workmanship in every detail was so thoroughly satisfactory. The soundboards are of thoroughly seasoned Honduras mahogany.

"As regards the pipes, the metal ones are all made of what is technically known as "spotted metal"—a composition of two-thirds tin and one-third lead. This composition is considered by musical critics to be the best for tone which can be obtained, though much more expensive than the metal usually adopted.

"The performance last night brought out the beauty of the stops in a very satisfactory manner. The diapasons were well shown off in the opening extempore by M. Lemmens, which filled the hall with a full, round volume of sound, melodious in every vibration, and free from

harshness. The diapasons are characterised by great weight of tone without being heavy or dull, and form an admirable ground-work for the choral stops, as well as the rich toned reeds. These latter are quite a speciality in this organ. On them the builders have lavished the utmost care. Amongst the accessory movements of the organ, one which deserves especial mention is a couplet which throws the great organ reeds momentarily on to the solo organ keys, thereby giving to the organist the facilities of a brass band when required—which (for orchestral purposes) is an important consideration. This movement has only been used by the builders in this instrument. In a performance such as that of last night it was impossible to bring out such a variety of orchestral effects as the instrument was capable of. Among the stops the sweetness and richness of which we particularly noticed, we may mention the Viol de Gamba in the Swell Organ, used in almost every solo with exquisite effect. The Dulciana and Viol d'Amour in the Choir Organ were also particularly noticeable for their mellifluous and even tone, and for the remarkable manner in which they sustained and harmonised with the human voice. The Harmonic Flutes in the Solo Organ—used in the duet, "Now we are Ambassadors" with beautiful effect—we would particularly recommend to the attention of artists. The Tuba—which projects over the front of the Organ with such impressive effect, and which so appropriately completes the design—was noticeable for its promptitude and power in the trumpet interludes to the Chorale, "Sleepers, wake!"

"The Pedal Organ is as satisfactory as it could have been made without its complement of a 32 feet stop. The space for this stop is left blank in the instrument; and no one who knows anything about what an Organ should be, but will regret that the money raised from the public for this Organ was diverted from its purpose, and the Organ left incomplete. The blank stop is a perpetual reproach to those who, from motives of the paltriest description, elected rather that the Organ should be incomplete than that they should be thwarted in their own selfish schemes. But let us hope that the Directors will yet be able to complete this noble instrument at no distant date. The Pedal clavier is particularly easy of management, being on the radiating and concave principle. Besides the want of the 32 feet stop, the only other prominent want to be regretted is that of a hydraulic engine to drive the bellows,—which we hope soon to see supplied. At present the bellows are blown by a crank action instead of a lever action—each bellows having three feeders, thereby throwing the wind into the reservoirs more evenly.

"We hope that now when such a splendid instrument has been erected in Dundee, it will not be allowed to remain idle, but that the first organists of the kingdom will be brought to exhibit it in all its variety of tone, and in all its power and sweetness. We understand that in a very short time an eminent English organist will give a performance on the Organ, the proceeds of which will go towards defraying the expenses of the decoration of the case. This the builders were very anxious to have done to complete the *ensemble*, though it was not provided in the specification; and it will certainly add very much to the handsome appearance of the instrument."

ROCHESTER AND CHATHAM.—These towns have been for some time in a state of musical coma, but signs of revival are at length perceptible. The first indication of life was exhibited by Mr. Willy (the violinist), who announces his intention of giving an evening concert at the Corn Exchange, Rochester, on Monday, Nov. 13th, with Mr. Sims Reeves as an attraction. The English tenor *par excellence* is a host in himself, an opinion which Mr. Willy has endorsed, the name of Mr. Reeves being the only one at present announced. The "quarterly syllabus" issued by the Mechanics' Institute contains several excellent entertainments, the series commencing on Tuesday, Oct. 17th, with a concert by the "Orpheus Glee Union," who, for this occasion, have secured the valuable co-operation of Miss Charlotte Grosvenor. This young vocalist created a very favourable impression on a former appearance at the Lecture Hall; she is an exquisite ballad-singer, and a pianist of considerable ability. The prospectus contains, besides Miss Emma Stanley's entertainment, another concert, under the direction of Mr. Norman (a musician of local celebrity), and various lectures &c., too numerous to mention.—(From a correspondent.)

MR. AGUILAR's first performance of pianoforte music this season took place at his residence on Wednesday last. The following was the programme:—Sonata in C—Aguilar; "Ophelia" (Romance)—Aguilar; 17 Variations Sérieuses—Mendelssohn; "Evening" and "Last Look," Two Romances—Aguilar; "L'invitation pour le dîner"—Weber; Sonata, quasi Fantasia, in C sharp minor—Beethoven; Lieder ohne Worte—Mendelssohn; Fantasia on Lucia—Aguilar; "La Récitation" and "Frolic"—Alfred Holmes; "Dream Dance" and "Couleur de Rose" (Galop Brilliant)—Aguilar. Mr. Aguilar's Sonata and his fantasia on Lucia, as well as his two romances ("Evening" and "Last Look") were warmly applauded. The rooms were quite full.



## OPERA COMPANY.

The prospectus of the "Opera Company Limited" for the season of 1865-66, shows that changes have been made in various departments,—some for the better, some for the worse,—since the last time that the Royal Italian Opera House, Covent Garden, opened its doors under the management of the Company, whose very existence for a long time appeared exceedingly likely to be "limited" (in a sense hardly contemplated by its promoters)—to an appeal to the world at large to become shareholders in an undertaking which was to give opera—English Opera—with a completeness to which the public had never before been accustomed. What was done last season is too fresh in the minds of those who take interest in such matters to need recapitulating here, and although operas were produced both by native and foreign composers with a perfection of scenery, costume and general "mounting" that left nothing to be desired (and to a certain extent achieving a kind of mild success), it was reserved for the pantomime (aided by the attractions of a one-legged dancer), to bring what halo of glory might attach itself to the first essay of the "Opera Company Limited."

Looking at the engagements entered into for this season,—taken as a whole, the list is not a very brilliant one. True, there is at the head Miss Louisa Pyne, and on securing the services of our first English singer the management has done wisely. True, there is Madame Lemmens-Sherrington, whose bright telling voice and facile execution render her so deservedly a favorite of the public. Then we have Madame Florence Lancia, whose sympathetic voice and finished style only want the addition of greater physique to enable her to take a more prominent position than has hitherto been allotted to her. Miss Thirlwall, too, always careful, always ready, is a most useful adjunct to the Company, but where is Mdle. Linas Martorelle, who made so agreeable an impression last season? Where Miss Poole, whose acting alone in the *Mock Doctor* was worth not only one but a series of visits. Where Madame Parepa, who will be back from America quite in time to be of much service to the Theatre? The tenors are headed by Mr. Charles Adams, who, although displaying certain promise, can hardly be called a "tremendous header." Mr. W. H. Cummings, whose success has hitherto been confined to the concert room, has yet to shew what he can do on the stage, and Mr. David Miranda will, we hope, do justice to his accomplished instructor, Mr. Howard Glover. Mr. Henry Haigh has never used the rare gift of a beautiful voice to the best advantage, and has had now too much experience to look for further improvement. If Mr. Charles Lyall's musical capabilities on the stage were only equal to his wonderful ability in another branch of art off the stage there would be scarcely any one to surpass him. Foremost among baritones and the basses, conspicuous by his absence, is Mr. Weiss. Mr. Santley, unfortunately (for the Opera Company), has never been engaged. Mr. Alberto Lawrence will no doubt display the same exuberant energy that has hitherto characterised his efforts, and Mr. Henry Corri will continue to maintain his position as a great favorite with the audience. Mr. J. G. Patey, most rising of our basses, will also without doubt progress in public estimation as opportunities are afforded him. In addition to the foregoing, Miss Leffler and Madame Emma Heywood are set down as contraltos, and a Mdle. Ida Gillies, "pupil of the celebrated Auber," and a Mdle. Cornelis, are announced to make their first appearance in Mr. Henry Leslie's new opera *Ida*, one of the novelties promised; *Christmas Eve*, an opera (? operetta) in one act, and Felicien David's *Lalla Rookh*, being the other new works mentioned. "Special attention" is also directed to the fact that "grand ballet" will form a prominent feature, and as Mdles. Duchateau, Montero, Borelli, Pancaldi, Carey and M. Desplaces are to be the principals (in addition to others whose names have been unheard in England), something may be expected of this branch of the entertainments, while the announcement of the three Paynes is a guarantee that the pantomimic department will be supported with the highest possible efficiency. With Mr. T. Grieve as scene-painter ("scenic artist"), Mr. West as stage manager, Mr. Pittmann as pianist (and organist?), and Mr. Thirlwall as leader of the ballet, there can be no fault to find, while Mr. Alfred Mellon as conductor and Mr. Edmund Murray as acting manager are both particularly "the right men in the right place." The *Africaine*, with which the season commences on the 21st October, is thus cast in the principal parts: Selika, Miss Louisa Pyne;

Inez, Madame Sherrington; Nelusko, Mr. Alberto Lawrence; Don Pedro, Mr. Henry Corri; Vasco de Gama, Mr. Adams. As the English version of Meyerbeer's great work will be by Mr. Charles Lamb Kenney, there is a certainty that despite the absurdities of the plot (for which Mr. Kenney is not responsible) there will be, as far as the language is concerned, an essentially good libretto. Neither will the book be a mere translation of that which served the purpose of the Italian production at the end of last season, as the whole opera has been re-arranged, and although "cuts" will no doubt be made, it is hoped that they will be less disfiguring to the *ensemble* than those perpetrated under Mr. Gye's auspices. On Wednesday the 25th, after the *Mock Doctor* of Gounod, the new grand ballet, *Gitta la Ballerina*, will be produced. Mr. Macfarren's *Helvellyn* and Auber's *Masaniello* are announced, while the *Domino Noir* of the same composer is also promised during the season. D. H.

Mrs. JOHN MACFARREN gave an Evening at the Pianoforte, last Thursday, Oct. 12, in the Public Hall, Reigate. She was assisted by Miss Banks, and the varied programme, comprising selections from the best composers, was well chosen to display the powers of both fair executants. The accomplished pianist gave great delight throughout the evening, awakened the sympathies of the audience by her impressive interpretation of Beethoven's "Funeral March" Sonata, Op. 26, and drew forth such hearty and prolonged applause for Brissac's fantasia "Bonnie Scotland" that the demand for its repetition was not to be resisted. Miss Banks gave "Batti, batti" with appropriate and winning sweetness, was greatly applauded in Macfarren's "Ah! why do we love?" and invested a pathetic ballad by Mrs. John Macfarren "One Year" (A village tale) with such natural grace and tenderness as to elicit a vociferous encore; a compliment which she won also for Abt's "Cuckoo." The commodious hall was crowded, and the performance went off to the great satisfaction of all present.

THE PATTI CONCERTS.—The third and last series of these concerts on the Continent has been announced by Herr Ullman. They will be given, this autumn and winter, at the following cities and in the following order: Berlin, Potsdam, Stralsund, Greifswalde, Stettin, Brandenburg, Dantz, Elbing, Königsberg, Bromberg, Posen, Breslau, Brieg, Ratibon, Vienna, Brunn, Gratz, Presburg, Munich, Augsburg, Stuttgart, Heidelberg, Frankfurt-on-the-Maine, Cologne, Düsseldorf, Liège, Brussels, Antwerp, Rotterdam, The Hague, Leipsic, Dresden, St. Petersburg, Moscow, Warsaw, Cracow, Lemberg, and Prague. The days on which the concerts will take place in each town will be announced two months in advance. The manager promises, too, that every piece in the programme shall be entrusted to first-class artists, and thus a perfect *ensemble* assured. At least five artists will take part in every concert, and their number will be, from time to time, augmented according to the importance of the town in which the concert takes place, and the size of the concert-room. The names of the artists are: Carlotta Patti, Mad. Niemann-Seebach (for spoken verse), Dr. Gunz (for songs); pianists: L. Brassin (of Brussels), J. Epstein (of Vienna), Alfred Jaell, A. von Kontsky (of St. Petersburg); violinists: Herr Auer (Concertmeister, of Düsseldorf), Prof. David, Herr Dreychock (of Leipsic), Prof. Hellmesberger (of Vienna), Herr Lanterbach (of Dresden), Henri Vieuxtemps; violoncellists: Alfred Piatti (of London), Jules Steffens (of Berlin), Herr De Swert; solo-double-bassist, Herr Simon, *Concertmeister*; solo-hornplayer: Prof. Richard Lewy (of Vienna); accompanist: Ed. Franck, *chef du chant* at the Paris Opéra Comique. The grand piano will be supplied by Erard of Paris. Six concerts will be given in Vienna, the first three of which are fixed respectively for the 23rd, 25th, and 26th November, with Carlotta Patti, Alfred Jaell, Henri Vieuxtemps, Alfred Piatti, and J. Simon.

ROME.—Sig. Jacovacci will open the Argentina and the Apollo theatres for a short time this autumn. Among the operas announced for performance are *Elvira Walton* and *Renato di Groenland*. For the benefit of those unfortunate persons who have the felicity of being subject to the Papal Censure, it may be mentioned that *Elvira Walton* is *I Puritani*, and *Renato di Groenland* no other than *Gli Ugonotti*.

CATANIA.—Signor Pacini has terminated the *Cantata* and *Requiem* which the Corporation of this town commissioned him to write for the ceremony of removing Bellini's mortal remains to his native place.

BRESCIA.—The last descendant of the celebrated Anati family of Cremona has opened an establishment here for repairing and restoring violins on principles followed by his ancestors, as yet unrivalled in their craft.

A REGAL DONATION.—His Majesty King Victor Emmanuel has just bestowed a pension of four hundred and fifty francs on the son of Giuglini to enable him to complete his studies in the Naval College.

**MANCHESTER.**—(From our Stockport Correspondent.)—Mr. Charles Hallé's annual series of twenty grand concerts for 1865-66 will commence on Thursday, the 26th of October. The concerts are divided into eight choral performances and twelve instrumental. The following works are announced for performance:—Handel's *Israel in Egypt* and Mr. Costa's *Naaman* (for the first time at these concerts), together with the *Messiah*, *Judas Maccabeus*, Mendelssohn's *St. Paul*, and "The Hymn of Praise," and M. Gounod's "Messe Solennelle," &c. The instrumental programme will consist of the most celebrated symphonies, overtures, and concertos by the great masters. The band has been increased from seventy performers to eighty, including fifty-four string instruments. The chorus will number upwards of 200 selected voices. Mdlle. Tietjens, Miss Louisa Pyne, Madame Sherrington, Mr. Santley, and Mr. Sims Reeves are amongst the vocalists engaged to appear during the season. Musicians and all lovers of good music, both in Manchester and the surrounding towns, are greatly indebted to Mr. C. Hallé for instituting these excellent concerts, where they can hear the best works of Handel, Haydn, Mozart, Beethoven, Mendelssohn, and other masters, at a price which is within the reach of all classes. The good Mr. C. Hallé is accomplishing in these districts is incalculable, and it is to be hoped that his labours will meet with the reward they deserve. It is the duty of musicians who are anxious to see a classical taste spring up amongst the people to support Mr. Hallé's musical patrons, not only by being present at each concert, but by constantly soliciting their friends to attend also. If musicians would only create a feeling for the beautiful amongst the rising generation, the time would soon come when classical music would reign supreme. Mr. C. Hallé's programmes are models of taste and adaptability to the requirements of his patrons, which consist of a mixed audience—from the scholarly musician down to the young musical thinker; the "cream" of aristocratic society and the humble admirers of sweet sounds. Each season passes off more brilliant than its predecessor, and may the season of 1865-66 be more brilliant and successful than all its predecessors.

T. B. B.

**MR. MAPLESON IN DUBLIN.**—(From a Correspondent.)—The concert given yesterday was, as we predicted, one of the very highest attractions. Long before the hour of commencement the Ancient Concert Room was closely packed—indeed so crowded that even every place in the orchestra was occupied. Many parties had to go away for want of room. This makes us regret that another concert could not be given. But that is out of the question, as the party had already left Dublin. The programme comprised some most interesting compositions from the works of Mozart, Rossini, Bellini, Verdi, and Ardit, and all went to the entire satisfaction of the vast audience. Indeed, the *encores* were so numerous that Mdlle. Tietjens felt herself obliged to decline one of them. As concerts given by such gifted singers are calculated to improve and refine the taste of those who attend them, we deem it our duty to point out the performances most worthy of remembrance and imitation. Mdlle. Tietjens' singing of Ardit's "La Stella" and "The last rose of summer" were fine specimens of vocalisation—the one brilliant, and the other replete with genuine feeling—both manifesting the richly-cultivated artist. The Irish Melody was unanimously re-demanded. Then Signor Mario's "Good-bye, sweetheart" was perfection in tone and fervour. To the *encore* he gave "La Donna Mobile," "Qui la Voce" was charmingly rendered by Madame Sinico, and Madame de Merie Lablache gave the scena, "Ah! Mon Fils," only as a true artist can give it. The value, "L'Arditi," another composition of the talented conductor, Signor Ardit, was sung brightly and charmingly by Mdlle. Sarolta. This young and fascinating lady also distinguished herself in a duet, "Amore," with Mr. Santley, and the latter gentleman sang a new song by Ardit, "Many a time and oft," with such fervid utterance as to gain an immediate *encore*. As a composition this song is certain of making its way with the public. Signor Bossi gave "Gia la Luna" so gaily and with such finish as also to gain an *encore*, and a similar honour was awarded to Mdlle. Redi for her singing of "Oh steer my bark to Erin's Isle." Signor Foli sang "Come t'adoro," by Bellini. The concerted pieces were "E. Scherzo" from *Un Ballo*, and the celebrated quartet from *Rigoletto*. Altogether a more brilliant vocal display than this concert afforded was seldom witnessed in this country, and we do not wonder at the great success of Her Majesty's Theatre under the direction of Mr. W. H. Mapleson, when, in addition to the splendid band under the conduct of Signor Ardit, and the bright and well-balanced chorus—one of the most effective we have ever heard—he has such a host of eminent principal singers. It is to be regretted that the enterprising manager of the Theatre Royal cannot prevail upon Mr. Mapleson to bring his splendid company more than once in twelve months to Dublin.

**MADRID.**—Sig. Tamberlik has been created, by the Queen of Spain, a knight of the order of Charles III.

**GRATZ.**—Madame Ristori, supported by her own company of twenty-six performers, will shortly play a round of her favorite characters.

**ROYAL GALLERY OF ILLUSTRATION.**—The departure of Miss Augusta Thomson from this charming place of amusement, to fulfil her engagement at Drury Lane Theatre, seemed likely, at first, to be a serious blow to the success of the two operettas in which she bore so prominent a part. Her graceful vivacity and pleasant singing had made her a favourite with Mr. German Reed's patrons, and it is no easy thing, in such a case, to find a substitute without necessitating disagreeable comparisons. But, in securing the services of Miss Robertine Henderson, in *The Widow's Bewitched*, and those of Mdlle. D'Este Finlayson for the part of Pet-ping sing, in Offenbach's lively little work, Mr. Reed has been specially fortunate. We confess that, previous to our visit, we had some misgivings as to the result of the change, notwithstanding the known reputation of the ladies just named. We came away, however, with the pleasant assurance that the continued success of these works is certain—at least, as far as they are concerned in it. Miss Henderson looks the character of Marie admirably, and acts throughout with an amount of ease and self-possession remarkable in one whose stage practice has been limited. In the scene with Professor Parabole, where she tries to find out something that very learned gentleman did not excel in, she appeared to great advantage, entering thoroughly and heartily into its spirit. Her dancing in the minuet was equally good in its way, being free from that jerkiness which often mars the effect of his stately old measure. For Miss Henderson's singing we have nothing but praise. She has a pure, rich voice, which she manages admirably, never striving after effect, but singing conscientiously just what is set down for her. In the duet with the professor, "As the voice is to the silence," and in the quaint ballad, "Chloe sat beside the river," her singing was as perfect as the most exacting could desire, and well deserved the applause it obtained. The other characters exhibit a marked improvement, now that the music has become thoroughly familiar. We congratulate Mr. Shaw on having, at last, mastered his part in the quartet, "This is my learned friend," and thus allowing us to hear that clever and ingenious composition in its entirety; but we are sorry to see that he and Mr. Whiffin still persist in fighting their duel after the fashion of Richardson's show. As the Chinese maid of honour, Miss D'Este Finlayson could scarcely be improved upon. Her acting is vivacious in the extreme, perhaps here and there a little too much so, but the fault is a very good one. We can take no exception whatever to her singing—she possesses a voice of good quality, and of great flexibility, for the display of which the music affords ample scope. In the only serious *morceau* the piece contains Miss Finlayson displayed a power of expression which was evidently much appreciated by the audience. The entire opera now runs very smoothly, and is a gem in its way. Mr. Ralph Wilkinson becomes more and more the chief of the conspirators. His looks and gestures now sit so naturally upon him that we should not be surprised to hear of his carrying his portentous manner into real life, and losing his character for amiability, in consequence of the energy with which he embodies his part. We know no entertainment in London more worthy of a visit than that at the Gallery of Illustration.—*Sunday Times*.

**THE CONSERVATIVE LAND SOCIETY.**—The report of the executive committee presented at the fifty-second quarterly meeting of the members at the Norfolk Street, Strand, offices, on Tuesday, the 10th inst., states that the receipts for the year ending Sept. 30, 1865, were £8,260l., 2s. 1d., one of the largest ever received by the society. The Reserve Fund was £11,471l., 6s. 4d. The total amount paid into the society since its formation was £26,649l., 15s. 11d. The 50l. shares issued were 22925, representing £1,146,250l. The use made of the society as a Savings and Deposit Bank is indicated by the withdrawals which, since Sept. 1852, reach £256,906l., 14s. 4d. The society has acquired 60 estates in 26 counties, and the sale of land to Michaelmas was £45,550l., 16s. 4d. The sales on the old and new properties had been unusually great in the year, especially in the suburban districts. Five new estates at Stafford, Hereford, New Ferry (opposite Liverpool), St. Austells, Cornwall, and Putney are to be allotted this year. At the meeting—Viscount Ranelagh, chairman—Mr. W. H. Clemow, secretary of the Swedish Bank, and Mr. James Goad, estate-agent were elected auditors for the members, and Messrs. Astbury and W. Winstanley for the board, to audit the year's accounts, the balance-sheet of which will be presented at the annual meeting. Resolutions approving the report and of thanks to the executive committee were passed. Amongst the directors and shareholders present were Viscount Ranelagh, chairman; Colonel Brownlow Knox, M.P., vice-chairman; Viscount Ingestre; James Godson, Esq., M.P.; Colonel Meyrick; the Hon. and Rev. W. Talbot; Messrs. Imrie, Holmes, Winstanley, Mr. Grunisen (secretary), Messrs. Clemow and Goad.

MADAME MARCHESI has been appointed professor of singing at the Conservatoire at Cologne, where she will reside for the future. Signor Marchesi quits the stage and settles down as a concert-singer and teacher. Signor and Madame Marchesi have already numerous engagements for concerts in Germany and in Holland for the ensuing winter.

## TO MUSICAL LECTURERS AND PROFESSORS.

**MR. JOSEPH GODDARD** has the copyright of a few original MUSICAL LECTURES to dispose of.—136, St. Paul's Road, Camden-square, N.W.

**L'HISTOIRE de PALMERIN d'OLIVE** filz du Roy  
FLORENCE de MACEDONE et de LA BELLE GREANE, fille de Remiculus, Empereur  
de Constantinople, by JEAN MAUGIN, dit le PETIT ANGEVIN. A perfect copy  
of this extremely rare Romance to be sold for SIX GUINEAS, (no diminution of price).  
Enquire of DUNCAN DAVISON & Co., 241, Regent Street.

## "MUSICAL DEVELOPMENT,"

A NEW WORK

By JOSEPH GODDARD.

(SHORT ABSTRACT OF CONTENTS.)

CHAP. I.—The essential relation between the two main characters of sentiment (instinctive and mental), and the two main sections of musical effect (melodic and rhythmic). CHAP. II.—The exigency in expression which mental sentiment involves, is met in the structural plan of the modern classical instrumental works. CHAP. III.—A comparative analysis of the spirit of the instrumental music of Haydn, Mozart, Beethoven and Mendelssohn. CHAP. IV.—The intellectual rank of musical art. CHAP. V.—Dramatic music: the principles on which the literary and musical plan of Opera should be based. CHAP. VI.—The principles on which the literary and musical plan of Oratorio, or Grand Cantata, should be based. CHAP. VII.—The influence of mental progress upon music.

The author begs to state that the above work has absorbed the greater part of his time and thought for five years, and that it is a painstaking endeavour to elucidate the general nature, scope, and position of the musical art. It is unnecessary to say, such labor as is here involved is not that in connection with music calculated to prove remunerative. The work in question, however, being calculated to benefit musicians, as tending to elevate their art in general estimation, so far as mental analysis can do so, the author can conscientiously appeal to them for the means of ensuring safe publication. The promise of one hundred musicians to purchase a copy when the work is ready would constitute this means; and as this is all that is necessary for the immediate production of the book, the author urgently solicits all who feel willing to support it, not to delay communicating with him to that effect. Price to Subscribers, 5s.

MADAME ARABELLA GODDARD'S  
PIANOFORTE RECITALS.

Madame ARABELLA GODDARD

Will give

## A RECITAL

OF CLASSICAL AND MODERN PIANOFORTE MUSIC,

At LEAMINGTON, on Thursday, October 26th, 1865.

Assisted by MRS. GEORGE DOLBY (late Miss Marian Moss).

## PROGRAMME:

## PART I.

- |   |                       |
|---|-----------------------|
| SONATA, in A (with Turkish March)—Madame ARABELLA GODDARD   | Mozart                |
| "THE MERMAID'S SONG."—Mrs. GEORGE DOLBY                     | Haydn                 |
| 1. ROMANCE, "La Femme du Marin,"                            | Kalkbrenner           |
| 2. ETUDE, No. 6.  | Mme. ARABELLA GODDARD |
| 3. STUDY, in E minor.                                       | Chopin                |
| "AVE MARIA."—Mrs. GEORGE DOLBY                              | Moscheles             |
| ANDANTE AND RONDO CAPRICCIOSO, in E—Madame ARABELLA GODDARD | Schubert              |
|   | Mendelssohn           |

## PART II.

- |  |               |
|--|---------------|
| GRAND SONATA, in A flat, Op. 26 (with Funeral March)—Madame ARABELLA GODDARD | Beethoven     |
| SONG, "May Dew."—Mrs. GEORGE DOLBY   | W. S. Bennett |
| FANTASIA (Lucresia Borgia)—Madame ARABELLA GODDARD                           | Thalberg      |

Manager—Mr. GEORGE DOLBY.

## NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co's., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

TO PUBLISHERS AND COMPOSERS.—Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

## The Musical World.

LONDON: SATURDAY, OCTOBER 14, 1865.

To the Editor of the MUSICAL WORLD.

SIR,—If you deem worthy of insertion in your paper the following desultory items concerning what has been going on lately, what is going on at present, and what will be going on soon, in the great city known throughout the East as Betsch, but more familiar to Europeans as Vienna, they are very much at your service. I have strung them together anyhow, for I do not pretend to be a practised writer, so you must excuse any little mistakes in style. If they suit you, I may forward you some more shortly.

Item the first is that the extraordinary hot weather this summer has militated considerably against the theatres, and attracted the public to the various out-of-doors amusements in preference. The heat here, as everywhere else, has been intense. There has been a slight change lately, though, and the theatres are beginning to feel the good effects of it.

The great novelty of the season at the Imperial Operahouse is to be Meyerbeer's *Africaine*, and the Viennese are quite angry at the idea of its being produced in Berlin before it can be brought out here. But it seems that such will be the case. Meanwhile, it is reported that scene-painters, machinists, and costumiers are all busily at work on the celebrated ship and equally famous upstree.

Item the second worthy of being recorded since the commencement of the operatic season is the revival of Mozart's *Entführung aus dem Serail*, which had not been represented for more than twelve years. Mdle. Ilma von Murka made a tremendous hit in it as Constance, and Dr. Gunz merited great praise as Belmonte. It was in this part that he closed his starring engagement, some six weeks or two months since, previously to his leaving this capital. Another revival was that of Cherubini's *Deux Journées*, or *Wasserträger*, most warmly welcomed by the audience, and a third, that of Lortzing's *Waffenschmidt*, which had not been performed since 1846, when Lortzing was *Capellmeister* under Pokorny's management at the Theater an der Wien, for which theatre he expressly wrote the opera, being the author of the words as well as of the music. Though the latter is pronounced by German critics inferior to that of the same composer's *Czaar und Zimmermann*, it is still considered worthy of being classed among his best efforts. The opera was exceedingly well received. It had, considering all things, been well got up by Herr Dessoff, and even the choruses went smoothly, a rather unusual event here. It was lucky, that the audience, with few exceptions, had not heard the work when performed at the Theater an der Wien, with Herren Staudigl, Becker, Gehrler, Radl, Mesdles. Helwig and Dielen, for their reminiscences might have somewhat damped their enjoyment. With the exception of Herr Eppich, from Grätz, the other artists engaged in the piece, namely Herr Behr, Neumann, Mesdles. Tellheim and Bettelheim, might have been much better than they were with credit to themselves and satisfaction to the public. The *mise-en-scène* was respectable, but it would be interesting to know whether it was the conductor, the stage manager, or the ballet-master, or all three of them combined, who considered that the most appropriate music for a dance introduced into a comic opera by Lortzing was music taken from a serious opera of Halevy's entitled *La Juive*. In consequence, probably, of the favourable impression produced in this opera by Herr Eppich, who was merely engaged for a round of characters, he has been secured by the management for three years. Another visitor who has been fortunate enough to please the Viennese public and the manager, Herr Salvi,



is Madame Kainz-Prause, who chose for her first two parts Leonore in *Il Trovatore*, and Valentine in *Les Huguenots*. After she had sung the latter character, Herr Salvi lost no time in securing her for two years on very handsome terms. The engagement was somewhat sudden, owing, it is said, to the fact that the well-known Herr Ullman, who happens to be here at present, had made the lady a most advantageous offer, which she would doubtless have accepted. Madame Kainz-Prause, then simple Madlle. Prause, first appeared at the Imperial Operahouse seven years ago, and many critics prophesied that she would never succeed in achieving a position. Luckily for her, their prognostications have not been generally verified. In one point, however, they were right. They asserted that her impersonations would always be deficient in soul and fire. Unluckily, such is the case.

Herr Suppé has produced a light operetta, entitled *Die Schöne Galatée*, at the Carl Theatre, but it does not possess much merit. Herr Zayz has had two new one-act operettas accepted by the manager of the same establishment, and Herr Joseph Strauss has sent in one for acceptance. The company has been re-inforced by the addition of Madlle. Gallmeyer from the Theater an der Wien. This lady is a great favourite among a certain class of the theatre-going public, who are fond of rather highly-spiced pieces and not over particular as to how their taste is gratified. One of the lady's accomplishments, for instance, is the dancing of the "cancan." But she is not so great a favourite with every one, and very many persons pronounce themselves scandalised at a recent occurrence in the Theater an der Wien. At a benefit given there for charitable purposes, Madlle. Gallmeyer, despite her having left the company, sustained two of her best parts. The theatre was very badly attended. This excited probably her indignation, which was manifested in her whole behaviour. Her contempt for the audience reached such a pitch that in a duet she was singing with Herr Swoboda, she suddenly paused, and then, coolly walking up the stage, left that gentleman to finish her part of the composition as well as his own. But the Vienna public are a very good-natured public, so they took no further notice of their favourite's naughty goings on, but, when she made her *début*, at the Carl Theater, in two new pieces, *Die Neue Wirthschafterin*, and *Eine gebildete Köchin*, both written with an especial view to the best display of her peculiar talent, applauded her to the very echo. The next novelty at this theatre is to be Herr von Flotow's last operetta, *Das Burghäuflein*, the principal parts being taken by Madames Kraft, Grobecker, Herren Treumann and Telek.

At the Theater an der Wien, Herr Strampfer, the manager, has drawn a prize in the fairy spectacle of *Die Eselshaut*, alias *Peau d'Ane* of Parisian celebrity. Even three weeks ago, or more, it had already brought him in the pleasing sum of twenty-five thousand florins.

The erection of the new Operahouse is rapidly progressing. The dome, which will surmount it, is begun, and the whole edifice will be sufficiently advanced by the end of the year for the workmen and artists to be employed upon the fittings and decorations of the interior. When completed, the new Operahouse bids fair to take its place among the finest structures of the kind in the world.

The small suspension bridge over the Wien has been re-painted and christened the "Schikaneder Bridge" in memory of the well-known manager who was the first to introduce *Die Zauberflöte* to a Viennese public. I have now very nearly exhausted my stock of items. Indeed, I have only one left, but then it is a most marvellous one. It relates to a certain Herr Kreutzer, a tenor, who suddenly lost his voice, years ago, and, in consequence, has ever since been obliged to content himself with the modest position of one of the leaders of the chorus at the Imperial Operahouse. Now,

however, it appears that some surgeon has, by a wonderful cure, fully restored his voice, and the ex-tenor, so runs the report, is shortly to essay, as Arnold in *Guillaume Tell*, the validity of the cure.

—O—

THE nineteenth of September, one thousand eight hundred and sixty four, will form an epoch in the annals of the Teatro Carcano, in the good city of Milan. On the evening of the day mentioned, Giorgio Ronconi appeared there, after a long, long absence, as the Duca di Chevreuse in Donizetti's *Maria di Rohan*.

Giorgio Ronconi, says an Italian contemporary, possesses the link that binds the Past with the Present of Art. A mere youth when such baritones as Salvatori and Cosselli were in their prime, he showed himself worthy of being their heir. And, indeed, when the time came, he succeeded to the position they had occupied, and thenceforward was a worthy model for his rivals and contemporaries, among whom such men as Coletti, Varesi, and De Bassini must be mentioned in terms of praise. It was then that, at the same Teatro Carcano, and in two *chefs d'œuvre* of Donizetti, Ronconi's favourite composer, namely *Il Furioso* and *Il Torquato*, Milan flocked to applaud him and extol his prodigious talent. At the Scala, he was equally, if not more, successful in various operas, but more especially in *Lucia*, for never was there a more fiery and terrible Aston; in *Maria Padilla*, a masterpiece which, according to many, has unfortunately never been properly appreciated; and in *Nabucco* (1842) one of Verdi's grandest, most characteristic, and most finished operas, the powerful personage of which, thanks to Ronconi, appeared greater than it really is, so true is it that a first-rate artist always, as a rule, renders greater by means of his own intellect the creations due to the intellect of another. Speedily lured away from Italy, Ronconi visited St. Petersburg, Paris, London, and Madrid. He remained for a considerable time in Spain; in fact, he took so great a liking to Grenada, the city of the Moors, who during so many ages bewailed its irreparable loss, that he fixed his quarters there, and founded a Conservatory of Music, the first institution of the kind in the Iberian Peninsula. Thus did five lustrums pass away! At last the hour came for him to revisit Italy and Milan, his second country, where his arrival was awaited by a new generation, among whom were critics professing to despise all that belonged to a Past of thirty years. But, in this instance, they had to do with an artist and with an opera, which, though belonging to that Past, might well strike terror into the breasts of the pigmies of the present day. The result was, that, when that artist and that work were heard, a feeling of wonder, of delight, and, so to say, of alarm, came over the young generation, who saw before them a miracle of art. The critics were confounded, dazzled by that brilliancy which they stupidly denied, persuaded, as they were, in their arrogant blindness, that arts and letters ought to throw aside, as a useless and fatiguing burden, the experience and the glorious traditions of the Past, to render more easy the precipitous path leading to an unknown Future. Whether Ronconi effected a complete change in their mode of thinking is something that cannot be absolutely asserted, but they are outwardly changed at least, and compelled to unite their applause to that of those around them. Donizetti's opera, too, which was not properly valued by those who had heard it mangled by incompetent artists, is at last understood, and its great beauties at length appreciated, for those beauties are apparent in every act, until they overflow, so to speak, in the third, which concludes with that stupendous terzet which is one of the most truthful and dramatic ever written. We have no electric light, no grand spectacular display, no aid from large vocal and instrumental masses; we have merely music and song, nothing more, but then we have an elegant and flowing style, suited to a drama at once

domestic and dignified; we have a wonderful abundance of beautiful ideas, distinguished for that ease which drives pedants to despair, and, in addition to all this, a fervor of dramatic feeling which imparts to the very beauties of the vocal portion, refined and lovely as that is, an expression of the most ardent love, fury, and despair. It was precisely in the third act that Ronconi attained that sublimity which is passion, singing, and delirium all combined; there is nothing in the spoken drama more splendid and more tremendous—nothing to equal it, seeing that in this instance there are two elements at work: the dramatic and the musical. Never was the part of the Duca di Chevreuse played, from beginning to end, with such delicate intelligence, with such nobleness, and with such passion, at last bursting forth and striking the beholder with dread, as were displayed by Ronconi on the occasion in question. It is almost superfluous to add that the audience made the theatre ring again with their long continued and well nigh frantic applause. T.

#### LITERARY FLUNKEYISM.

To the Editor of the MUSICAL WORLD.

SIR,—With reference to a controversy now raging (and which will rage on, I hope, like the "angry storm"), the *Court Journal* says:—

"The letter of Lord Dudley relative to the Three Choir festivals has created much controversy and warm feeling in Worcester, but there is little doubt his lordship's objections are widely shared by sensible and religious people, who do not think a sacred edifice the place for secular music, concerts, and musical dramas. It would be a serious and a lamentable thing if the meeting were not to be held in Worcester, but a handsome sum of money could be got from those who are earnest in their opposition, which, added to a little money from other quarters, would enable the friends of the festival to get a temporary building erected which would serve every purpose."

This is the only approach towards a favorable notice of Earl Dudley's letter which I have seen in any newspaper. Perhaps your fashionable contemporary is behind the scenes a little. I am inclined to think he is, and that he partially gives expression to the views of some "sensible and religious people," who would compromise the matter by "a temporary building." Would the *Court Journal*, who always bows profoundly to a title, drive the oratorio from its natural home within sacred walls into a shed? "A temporary building!"—a thing of wood and sawdust, I suppose. Something on Pitchcroft, or anywhere else, after the fashion of the twopenny theatres at race times. "A temporary building," ornamented with glazed calico and ribbons! To say nothing of profaning both music and words by such a change as this, who would attend the services? Who would sing in this "temporary building?" Who would be present to listen? Supposing the season were "wet and windy." A tempest beating against the wood, the rain trickling through the joints, and the wind forcing itself through the crevices—there would be novelty in this truly, and perhaps the *Court Journal* will argue that it would heighten the effect of the hailstone chorus. Surely this is going a little too far in the desire to please a lord.—I am, Sir, yours obediently,  
St. Ann's Well. Oct. 12. MILES OF MALVERN.

[Miles of Malvern might further have asked what "secular" music the *Court Journal* ever heard in a cathedral.—D. PETERS.]

#### EARL DUDLEY'S LAST.

To the Editor of BERRON'S WORCESTER JOURNAL.

SIR,—The article in your impression of last Saturday, which has only reached me to-day, on the Cathedral question, is so fair in its tone, however much I dissent from its reasoning, that I hope you will let me reply to it in your columns—which I will try to trespass upon as shortly as possible.

First, then, you ask what has led me to the judgment I have formed as to the inadmissibility of the performance of oratorios in the Cathedral, even for the cause of charity.

I reply almost in your words, "A very sensitive reverence for the walls of a hallowed sanctuary," and I must add, had the religious feelings of the last century not been very lax, the use of the Cathedral would never have been granted in choir or nave. Ask of any Dean or Chapter—no matter where—the permission now to begin such meetings, even for the all-but holy cause of charity, and you will be met by a blank refusal, as an outrage of the sanctity of the place. Propose to give an oratorio for raising funds for the restoration of the Cathedral—God's house—a holier purpose still, and you will have a deaf ear turned to you. You ask why I say, "Now, more than ever, is the *restored* Cathedral." I answer, "not restored only by the artificer's hand, and by the offering of those who have gladly joined in a work too long delayed, but restored after years of neglect to a needing population for prayer and praise."

When a better religious feeling banished the festival from the choir—from the Holy of Holies—where it had degenerated from a service by the united choirs, to a performance of works on sacred subjects by English and foreign artists—of indifferent reputation, greedy of pay then as now, and the latter barely able to pronounce the language they were paid to sing in—when this took place, the nave, the neglected, dusty, broken-floored, never-used nave—a mere ante-chapel to the choir, was suggested as a convenient place, and has been so used ever since. Is this any reason that it should go on? Warmed, lighted, fitted for service, used for it, ordinarily and specially restored to Divine use—is it again to have any work—however great and good in itself—performed in it, save service alone? Ask the candid, even of those who attended the Gloucester Festival in a spirit of opposition, if the Cathedral was not desecrated? and if it was, as I know it was, you will not be a party to ours being so used and misused.

I accept those words of yours, from which I trust in all frankness you will not go back, "The advantage which the town derives is of so thoroughly secular a nature, as not to have a claim for serious consideration." If there is a right and wrong in this matter and the right is made clear, I do not fear but that the citizens of Worcester will acknowledge it. They know that in no one instance since I came into the county have I failed to work with them for all their material interests, hand in hand, and I misjudge the serious spirit abroad among them if they refuse to go with me now in such a cause as I venture to make myself the champion of. We are bound not to forget the cause of the poor, nor will I for one, but let me say it with reverence—we are bound one and all to be jealous for the House of the Lord.—And I am, Sir, your very obedient servant,  
Forest Lodge, Dalnally, Oct. 4, 1865. DUDLEY.

MR. CHARLES MATHEWS.—This favourite comedian, who has been reaping golden opinions in Paris, has returned to the Haymarket Theatre, where he appeared on Thursday evening as Sir Charles Coldstream in *Used Up*.

## CRYSTAL PALACE.

The first concert of what we may suppose to be the winter season came off on Saturday last and made a very excellent inauguration. The band under Mr. Manns' direction were in great form, and played Beethoven's Symphony in D, No. 2, and the overture to *Oberon* in their very best style. They also performed a new "Intermezzo and Gigui," by Herr Franz Lachner, from his Second Suite in E minor, the First Suite in D of the same composer having been introduced by Mr. Manns at one of the Concerts last year, and having found much favor with the audience. Mr. Manns announces his intention of performing at one of the future concerts the whole of the Second Suite, of which two movements only were given on Saturday.

The vocal music was sustained by Mlle. Liebhart, Miss Berry and Signor Ferranti. Mlle. Liebhart sang as her solos the air of Zerlini "Wenn du fein" ("Vedrai carino") from *Don Giovanni*, and the Liebhart Polka "Vieni ognor fedel" written expressly for her by R. Malden, and which she introduced with such distinguished success at Mr. Alfred Mellon's Concerts. The Polka was unanimously encored, when Mlle. Liebhart responded with the popular "Cuckoo" song of Abt, which the fair songstress has made entirely her own. Miss Berry, who made her first appearance at the Crystal Palace, sang "Cherry ripe" with very sweet voice and good method, but somewhat over-elaborate for a simple ballad. Miss Berry may leave her voice now and then to nature. Its quality and purity cannot fail to recommend it. The two ladies joined in the duet "Sull' aria" from *Figaro*, and were eminently successful.

The second concert takes place this day, when a new violin player from the Academy of New York, Herr Doehler, will make his appearance, Madame Rudersdorf and Mr. Patey being the vocalists.

MADAME ARABELLA GODDARD'S RECITALS.—The management of Madame A. Goddard's "Pianoforte Recitals" in the country is definitively undertaken by Mr. George Dolby, who has already made arrangements for several towns in England and in Scotland. The first "Recital" is announced for Thursday the 26th, at Leamington. Mr. George Dolby has engaged the services of Miss Marian Moss for all the "Recitals." The addition of vocal music will not only greatly vary the programme, but afford necessary relief to the principal performer.

DEATH OF ERNST.—The melancholy intelligence of the death of one of the most accomplished of violinists, and one of the best of men, has just reached us. Ernst expired on the 8th instant, at Nice, where he had been sojourning for some time, with the hope—vain hope—of benefiting his health.

WORCESTER MUSICAL FESTIVAL.—A meeting of gentlemen interested in the maintenance of our Triennial Musical Festival was held at the Guildhall on Monday, the 9th October. Present—The Bishop in the chair; A. H. Royds, Esq. (High Sheriff), J. D. Perrins, Esq. (Mayor), the Hon. Sir J. S. Pakington, Bart., M.P., A. C. Sheriff, Esq., M.P., Thomas Southall, Esq. (Sheriff of the city), the Rev. John Pearson, and J. Whitmore Isaac, Esq. It was resolved, on the motion of the Right Rev. Chairman, "That this meeting, desirous that the necessary steps be adopted in furtherance of the Triennial Festival in the autumn of next year, resolves itself into a committee for that object, and as an essential preliminary tenders its request to the Dean and Chapter, that they will, as heretofore, grant the use of their Cathedral and College Hall for that purpose, and join the committee." "That the Rev. R. Cattley be requested to act as secretary to this committee on the consent of the Dean and Chapter to the use of the Cathedral and College Hall being obtained, and to proceed in forming a list of gentlemen who will consent to act as stewards."—*Worcester Chronicle*, Oct. 11.

A BUGLE BAND.—The wind-instrument band of the 2nd Battalion of Grenadier Guards have bugles provided with pistons, instead of the old fashioned valves. At their early service on Sundays, at Trinity Church, the chants and hymns are wholly accompanied by the wind-band.

ST. PETERSBURG.—*Faust* and *Ernani* have brilliantly inaugurated this season of Italian Opera at the Imperial Theatre. Both works have been interpreted by Mesdames Barbot and Nantier-Didiée, Signors Tamberlik, Graziani, Everardi and Meo.

## PARIS.

(From our own Correspondent.)

A new and marvellous effect was once upon a time ascribed to Meyerbeer's operas. It seems that in 1854 M. Eugène de Miracourt, in a notice about the *Etoile du Nord*, thus wrote:—"Some one has made a curious observation. On its various visitations in France, the cholera came to us each time with the first representations of an opera by Meyerbeer; in 1832, with *Robert le Diable*; in 1849, with the *Prophète*; and in 1854, with *L'Etoile du Nord*." Some of the Parisian journals now gravely narrate what M. de Miracourt penned, and superstitiously call attention to the extraordinary coincidence, no doubt with a view to account beforehand for the expected coming of the disease. How kind of the cholera not to have made its appearance with the *Huguenots* and the *Pardon de Ploermel*. Mayhap the two last-named operas are anticholeraic, and it would be as well, in case the epidemic should come hither, to have both works performed nightly, the one at the Grand-Opéra, the other at the Opéra-Comique. The cholera at all events has not made its appearance in the French capital during the first representations of the *Africaine*, nor is there any appearance of its doing so, and thus the extraordinary coincidence falls to the ground. By the way, when the "first representations" of the *Africaine* will terminate there is no knowing, and to all appearance the opera is likely to run throughout the winter, and to "carry on" even to the spring, if not indeed to the summer.

The subscribers to the Italiens being all in the country, it is supposed that M. Bagier has opened the theatre thus early to conciliate his less aristocratic public, and to appeal exclusively to the galleries and parterre. So indeed one might suppose from the season's early commencement and from so trivial an opera as *Crispino e la Comare* having inaugurated the performances. This opera, or more properly, musical farce, which literally would not be heard out at one of the Italian theatres in London, was forced—or attempted to be forced—last year on the subscribers, who listened to its puerilities and vulgarities in absolute amazement, and avoided the theatre every night it was played. No doubt *Crispino e la Comare* had a certain amount of success with certain sections of the visitors to the Salle Ventadour, but the *abonnés* utterly repudiated it, and M. Bagier, taking advantage of their absence from town, presents it now on the opening night, when he knew the *canaille* would muster in force and the *demi-monde* occupy the high places of the aristocracy. I told you I did not attend on the opening night of the Italiens. There was, however, nothing new to tell you, except the *début* of a young French tenor, Tapiou—italicised Tapio—a pupil of Sig. Delle-Sedie, and who, I am told, has learned very little from his clever master. M. Tapiou, or Signor Tapio, has replaced Signor Brignoli to the great regret of all who have ears to hear and eyes to see. *Lucrezia Borgia* was given on Monday, with Madame Penco, Mlle. Grossi, Signors Fraschini and Selva. I need not tell you how Madame Penco plays *Lucrezia Borgia*, nor how Mlle. Grossi sings the *brindisi*—albeit M. Gustavy in the *Messenger des Théâtres* asserts that she surpasses Trebelli—so easily may fame be purchased in the French capital—nor, for that matter, how Signor Fraschini scrambles through the part of Gennaro—although what he accomplishes vocally smacks of the inbred Italian artist—but I may tell you that Signor Selva made a successful *début* in the character of Alfonso, and made his mark with the audience. Of the performance of *Lucrezia Borgia* the above writer in the *Messenger des Théâtres* speaks in frantic phrase of the dying scene of Gennaro; he says:—"One might have averred that the voice of Fraschini exhaled in the arms of a real *Lucrezia*, a mother in flesh and bone." Bravo, M. Gustavy. The new ballet, *Don Zeffiro*, has but small attractions for the public, unless that part thereof which prefers good looks and neatly turned limbs in dancers to artistic capabilities. Exceptions must be made, on the score of accomplishments, to Mlle. Urban and Madame Gredelue-Méraute, both of whom have merit. Last night *Don Pasquale* was given with Mlle. Vitali, Signors Baragli, Delle-Sedie, and Scalse; a commendable, if not a great performance. *Il Trovatore* is announced for Saturday for the *rentrée* of Signors Nicolini and Stabini.

M. Monjaube has reappeared at the Opéra-Comique in the *Reine Topaze* with, of course, Madame Miolan-Carvalho. A new tenor has debuted in *Don Pasquale* with little success. He is called M. Bosquin, and is a pupil of M. Laget. The best thing in his



favour is his youth. The *Fille Enchantée*, sung by Madame Carvalho, Mdle. Nilsson, MM. Lutz, Troy, and Michol, proves still eminently attractive, although the execution is anything but irreproachable. They are rehearsing *Marta* with great care. The singers in M. Flotow's opera will be Mdle. Nilsson (Lady Henrietta), M. Monjaux (Lionel), and M. Baret, a new barytone from Brussels (Plunkett).

Nothing at all of the Abbé Liszt this week. Let us hope that no news is good news.

Paris, Oct. 11.

MONTAGUE SMOOT.

### Muttoniana.

In compliance with a request from Mr. S. T. Table, who has gone to Mutton Island (to administer), Dr. Head (all the other Muttonians being at grouse) consents to unwrap the contents of this week's *Muttoniana*.

#### AN OPENING PENNYWORTH.

SIR.—The Committee of the Working Men's Institute opened the season's penny reading by an entertainment of a more pretentious character. It was held in a room, it appeared from Marsden's opening remarks, engaged for the season, as better adapted than the Lytton School-room, though he, as one vice-president, felt a lingering affection for his old love. After sketching the course to be carried out, he asked whether it would not give more interest to readings if gentlemen were to select some book and read through, on various evenings, not that the whole time should be occupied by one person, but the reading should be interspersed with music. Having congratulated the audience (the room being full), the Rhine Band played a selection of music in their usual style. This was followed by one of Planché's opening addresses for a London audience, read by Russell, who has not improved since last year. Barter then sang "The chieftain's wife" in a style opposite to that adopted by Santley; perhaps he thought it an improvement. The treacle scene from *Nicholas Nickleby* was read by Jones, who has not yet got rid of the cold he had last year, which caused him a real Puritan twang. In action and inflection, however, there was slight improvement. Russell's "Old familiar faces" were very wry ones, to judge from the face he made while singing. Haughton, from whom better things, read selections from *Hamlet*, commencing with Hamlet's instruction to the players, and "out-Heroded Herod" by antithesis. Before he reads "To be or not to be," it would not be amiss to hear one of the stars. Mrs. Jones sang "Bring me wild flowers" so much that it was *encored*. Her voice is sweet, but not powerful, and she has a greater affection for her book than her audience. Fernie gave "The Knight and the Lady" from *Ingoldsby* in such a way that if he has not been on the stage he is close observer of men and manners, for not only was the voice of each speaker different from that of his own, he even acted to a certain extent the old knight calling for his stick. Captain Dugald MacBride was hit off, a lipping dandy, and also the old town-crier, who cried Sir Thomas thus:—"Missing,—Stolen, or Strayed; lost or mislaid, a gentleman." Fernie wanted only the bell and crier's dress. I hope to hear less of this gentleman. J. M. Evans sang "The stirrup cup," not ashamed to look his audience full in the face, was deservedly *encored*, and sang "The veteran." How Barter read Longfellow's "Terquemada" cannot say, as did not stop to hear it. The Rhine Band closed the entertainment, and Haynes presided at the piano-forte. Throughout these remarks I have borne in mind that old W. Shakespeare, who says: "Nothing extenuate." It would be well if some of those who read and sing would adopt the couplet of that old R. Burns:—"Oh, that the gods the power would gie us." Then would the excellencies of these entertainments yield to their defects.—I am, Sir, yours,

HOLMES OF HOLLOW.

To Dr. Silent.

Dr. Head is obliged to Holmes of Hollow, stipulating that his obligation would have been heavier had Holmes of Hollow stated where and when the entertainment he describes in such mildly eulogistic terms had lieu.

Et thure et fidibus juvat  
Placare, &c.

But this athwart the mark.

SI "AP'POODLE" CUR NON "HOUSE."

DEAR HEAD,—As Table writes me that you are to dish up *Muttoniana* this week, may I ask, why Mr. D. Peters translates Mr. Ap'Mutton's adjudication as an *index expurgatorius* applied to my communications elsewhere in the *M. W.* than in the columns of *Muttoniana*, and why a similar translation of adjudication should not, as *index ex.*, equally

affect the less thoughtful if less original communications of the greater Ap'Poodle? *Ex. gra.*—I beg to refer you to *M. W.* (ante, 632), article DONT BEAR IT. There I find writer, spelt "writter;" *baragouinage*, spelt "*baragoninage*;" it's, spelt "tt's;" besides bad French, misquotation, and wrong fingering.

I am here, with Lavender Pitt; have seen Arms; have been to Abbey and heard Mr. ——— preach (that is when L. Pitt's nose didn't begin to bleed, which it generally did with the beginning of the sermon), and am informed that the governess at Miss Jay's school is Miss Kaye. Curious—isn't it? Moreover, we have seranaded, in gardens and behind walls, with voice and hurdy-gurdy. Curious—isn't it.—Yours ever, dear Head,  
SIMCOCK HOUSE.

Gt. Malvern, Malvue Hotel—Oct. 9.

Dr. Head has not undertaken to "dish up," but to unwrap, stipulating that Mr. House should have addressed his complaint to Mr. Dishley Peters. Ap'Poodle the greater may defend himself, if he can't persuade Ap'Poodle the lesser to be his champion. Dr. Head cares no more for schoolmistress K. and governess J. than for the cottage near the wyche, or the red lion on the hill. Nor did he ever hear, nor does he intend hearing, Mr. ——— preach, whether Mr. Lavender Pitt's nose bleeds, or the contrary.

Eheu! cicatricum et sceleris pudet  
Fratrumque, &c.

(Especially *fratrum*); but this athwart the argument.

To the sitting Editor of "*Muttoniana*."

Dr. Queer (with compliments) finding himself at Gloucester, fell over the subjoined in a Worcester sheet:—"Perhaps in no piece of music could a comparison be made with a greater chance of arriving at the truth than in the recit., 'Comfort ye,' TO which Herr Gunz did his best to imitate the great singer Sims Reeves, but how short he fell of that maestro everyone who heard him could say. HIS VOICE has not the flexibility, neither has HE the power of Sims Reeves. In his upper notes his voice WAS very thick, and on the G IT WENT COMPLETELY INTO A 'FALSETTO,' OR CHEST VOICE. In the phrase 'Her iniquity is pardoned,' his voice was lamentably weak. In 'Every valley,' which immediately follows the recit., THE SMOOTHNESS OF THE RUNS, OF WHICH THE PHRASES ARE COMPOSED, WAS LACKING. Occasionally his voice was HELD FOR A CONSIDERABLE LENGTH, but there was no SWEETNESS in the sostenuto, and before the air was finished he SEEMED quite hoarse. In the other song allotted to him his voice slightly improved, but a greater mistake could never have occurred than getting Herr Gunz to sing music that has so often been sung by Sims Reeves. Mr. Lewis Thomas, in 'Behold darkness,' came out grandly, AND ELECTRIFIED THE AUDIENCE BY HIS POWER. Since he was a singer in Worcester Cathedral he has greatly improved in power and flexibility, and everyone of his friends was glad to find he had been engaged for this festival. We hope the stewards of the next Worcester ONE will not refuse to give him an engagement, as there is no doubt he would be a great acquisition. His 'People that walked in darkness' was one of THE GEMS OF THE MALE PORTION OF THE ORATORIO."

Dr. Queer thought "one of the gems of the male portion of the oratorio" very good, and finding himself at Worcester, having fallen over it, he thought it would do for *Muttoniana*, and so posted to the post and posted it post haste.

Five Ways Inn, Sept. 30th.

Dr. Head is glad to know that Dr. Queer has returned to these counties, stipulating that he shall be glad when the other doctors in parenthesis come back; the duties undertaken by Dr. Head being oblique and labourious. "The male portion of the oratorio" is very good. So is much of the rest, particularly the "falsetto or chest voice," and Lewis Thomas's electricity in a church.

Unde manum juventus  
Metu decurrit continui? Quibus  
Peperit aris?—

(For *manum* read *vocem*); but this athwart the subject.

THE MALIBRAN OF BARYTONES.

EXCELENTISSIMO SILENT,—Jeri sera il celebre Giorgio Ronconi, dopo tanti anni d' assenza dalla sua patria, si produsse al teatro Carcano nella *Maria di Rohan*. Il pubblico accorse in folla per sentirlo, com' era da aspettarsi, e lo applaudì con entusiasmo, segnatamente nell'atto terzo. Come attore, egli è ancora insuperato—è il Modena dei cantanti.—Come artista di canto, richiama, sebbene in minor suono, quegli anni suoi trionfali, allorchè la critica, non sapendo trovare espressioni più efficaci, lo chiamò la Malibran dei barytoni.—A te o carissimo ed eccellentissimo Silent,  
LUDOVICO PIETRO GALUPPO.

Milano.

Dr. Head can well believe it, stipulating that he hopes his *amicus carus*, Georgius Ronconius, does not intend abandoning Old England.

Laudabunt alii claram Rhodon aut Mitylenen,  
Aut Ephesum, &c.

(For Rhodes, or Mitylene, or Ephesus, read Milan, or Florence, or Turin); it is Dr. Head's province to celebrate London; but this athwart the question.

#### MORE ROOTS FROM RHOS.

MON CHER SILENT,—Here is a slip of paper I picked up the other evening in the Alhambra Palace, right opposite a glass case full of brass scorpions, snakes, serpents, Fugle Horns, etc.:—

Old Phasey has got the face ache,  
Through blowing his own trumpet,  
Said he to his chum Distin,  
"Come here my pippin,  
For my face is aching."  
"Who you call a pippin?"  
My brows are nitting,  
My teeth are grinding,  
I shall give you a winding."  
Old face ache, in a rage,  
"Who is frightened of old age?"  
Said he to old Dis,  
"Old Distin wag,  
Old Distin bag,  
Son of old Castle Rag,  
Go home with thee,  
Mon, an' bury thy self  
In you big drum."

I am, Old Silent, faithfully thine,

Rhos.

To Dr. Silent.

Dr. Head is of opinion that Mr. Rhos is a somewhat rugged rhymester, and a somewhat varicose versifier (a peptic poetaster in fine), stipulating that he might also improve his handwriting or correct his own proofs:—

—O laborum  
Dulce lenimen, &c.

can hardly apply to the lyre of Rhos; but this athwart the topic.

#### LESS SIMPLE THAN HELD.

SIR,—At the last meeting of the Town Council the Mayor read a resolution from the directors of the Music Hall Company, thanking the Council for permitting them to extend the stone portico in front of the building. Of this I am right glad. The Council has done wisely. Not that I greatly care for the aforementioned stone portico; but that is abast the binnacle; I should have said the Worcester Town Council—a distinction not to be overlooked while Dalmally is rampant:—

"What's fashionable I'll maintain  
Is always right," cries Thomas Pain.  
"Ah, would to Heaven!" cries John Taboo,  
"What's right were fashionable too."

The Dudley controversy still goes on; but you would perhaps like to hear some news of Bather of Ledbury. Take what follows, as Gospel truth:—"On evening (7th inst.) B. Bather, late organist of Ledbury parish Church, gave farewell concert in Assembly Room at Feathers. Every available inch of ground was occupied, and many were glad to stand in corridor and on steps leading to room. All talent engaged was local, and generously placed at Bather's disposal. Such enthusiastic reception as Bather experienced was greater than ever he received at either previous concert, doubtless many attending because that was last concert in all probability he would give in Ledbury." Do not smile at "available inch," or "occupied inch," "ever at either;" these are Ledburian phrases, as the late A. Smith well knew. Besides, I cut the article from the Ledbury paper; and am, yours obediently,

SIMON OF STOURBRIDGE.

To Dr. Abraham Table.

To which Dr. Head has nothing to say, stipulating that there is no such person as Abraham Table. Nevertheless, Dr. Head would add—

POSCIMUS.

Fish and Volume, Oct. 13.

Job Head.

HALBERTSTADT.—A highly successful performance of Handel's *Messiah*, under the direction of Herr Tanneberg, has been given here. The executants were the members of the local Musical Union reinforced by those of the Vocal Union from the neighbouring town of Quedlinburg, and soloists from Berlin, Leipzig, Halle, Brunswick, and Magdeburg.

WEIMAR.—Some short time since, Herr Lassen, *Capellmeister* at the Grand-Ducal Theatre, sent in his resignation, but he has since withdrawn it, and will retain his post, having made up his difference with the management. The cause of the misunderstanding was the fact of Herr Lassen's having gone to Munich to be present at the first representation of Herr Richard Wagner's *Tristan und Isolde* without having received leave of absence.

#### FESTIVALS OF THE THREE CHOIRS.

To the Editor of the MUSICAL WORLD.

SIR,—Lord Dudley, by his letters to the *Worcester Journal*, endorses the current rumor that he intends to lead the threatened opposition to the holding of the "Festival" in Worcester Cathedral in future. However, his Lordship writes with that courtesy and amenity for which those who know him best will always give him credit. If a soft answer do turn away wrath, then the gentle spirit of Lord Dudley's letter ought to prove a sedative to those angry feelings which, he complains, his rumored opposition has excited. As a lover of social as well as of sacred harmony, pray allow me a few lines whilst I endeavor to place the subject in a fair and logical point of view before your readers' minds, and, if I may venture to hope for his attention, before that of Lord Dudley also.

The question is to be narrowed to this, "Is the Cathedral a proper place for holding these meetings?" and in the outset I might say that Lord Dudley has himself answered the question in the affirmative. Lord Dudley admits the very propositions upon which the conclusion to hold the festival in the Cathedral has always rested, and still does rest. Here is a noble charity; a charity for tending the widows and orphans of the poor servants of Christ; for feeding his lambs; for if these be not, who are included in that designation? He also admits that the solemn strains of our sacred music, so characteristic of the mind of this nation, are heightened in effect by being heard within the walls of a noble cathedral. Heightened in effect upon whom? Surely upon the minds of the hearers. Lord Dudley admits, further, that the music performed at these festivals is "beautiful"—of all things earthly, he might have said, most beautiful; most nearly approaching, we must think, in its effect upon religious minds to those celestial strains which are one day to drown the remembrance of sin and shame, and charm the purified soul with joys unspeakable. Moreover, Lord Dudley allows the "prescription of time, and the countenance, for long years, of serious men and women; and who are we, in this generation, that we should challenge the taste, or the motives, or the piety of those who, before us, have instituted and sustained these religious gatherings, and recommended them as conducive both to the sacred cause of charity and to the honor of God? Had Lord Dudley attended the late meeting at Gloucester, he would have witnessed a most practical protest against any movement for doing away with these "glorious celebrations." He would, moreover, have been impressed, I fully believe, with the truth of the propositions he has admitted, and which, I contend, fully bear out the conclusion that the Cathedral is, of all places, the place where these celebrations ought to take place. There was an attentive and reverent audience, silently and with rapt attention endeavoring to lift their minds to the level of those strains which, to them, approached the heavenly. Two thousand nine hundred people had their minds chastened, their aspirations after holiness elevated and strengthened, by listening to the grand drama of the *Messiah*; and was not the life of its prototype the drama of dramas! Let those two thousand nine hundred people be questioned as to their feelings whilst listening to these sacred oratorios. The greater part, I venture to say, will answer that, for them, this is the highest form of that part of religious worship which consists of praise. Will the objectors say to these people, including, be it known, nearly all the ordinary frequenters of the service at our cathedrals, you are led away by your senses: this is a deception of the flesh; this is not the proper worship of God? This is a house of prayer, of self-abasement, and of the abnegation of all sensuous emotions. Let those who presume to judge of the religious feelings of others by the standard of their own take a lesson from St. Paul (*Romans xiv.*), whilst it is always competent to those who conscientiously object to any particular form of religious ceremony to withdraw their attendance and countenance from it. The beauty of the music, the solemnity of the subject, the reverent and exalted emotions raised thereby, and the pure pleasure which thousands derive from its performance, opening their souls to charity, being admitted, can walls and stones, however venerated, be defiled by that which must thus necessarily be pleasing to God? Shall we deify the stone and the mortar, and the carving and the gilding, and say, that which glorifies the Creator must not be done within the precincts of the mere dead creature which our piety devotes—to His honour? This would, to my mind, be indeed idolatry! the worship rather of the work of man's hands than of the God who made everything for His own glory.

There is one other aspect in which this opposition to our festivals may be viewed. Hundreds of people, under the feelings which I have endeavoured to express, are brought from a distance to attend them, and their contributions form no small portion of the funds subscribed to the local charity, although they themselves may have no connection with the dioceses. Do away with the festivals, and these people's charity is locked up; and even should any one, with the most munificent intention, give out of his own purse the whole sum actually obtained in donations at the Cathedral doors, why should the less rich

be denied the opportunity of contributing their mites towards such an object? In this case, wealth would prove a snare, even to the most generous and munificent mind. Finally, the good done to the trade of the city by these triennial celebrations has been mentioned. I would not use this argument for a moment. No religious ceremony ought to be attended from such motives; and it was pleasant to see at Gloucester that the accompaniment of "grand dress" appears to have gone out of fashion on these occasions. Nor let it be thought that any removal of the celebration to some other and more secular site would prove equally useful to the charity. The people of Worcester cannot be expected to go to Birmingham, or to London, to hear these oratorios; and the consequences of their ejection from Worcester Cathedral would have no other effect than that of disappointing thousands of one of the purest of pleasures, of deteriorating the popular taste for music of the loftiest character, and of depriving the celebration of Divine worship in the churches of our Cathedral towns of that noble praise of harmony which the greatest divines have always thought to be most pleasing in the sight of God.—I am, Sir, your very obedient servant,

Pear Gardens, Oct. 7

PERRY OF WORCESTER.

[Perry of Worcester does not appear to have seen Earl Dudley's last letter to the *Worcester Journal*.—D. PETERS.]

BRIGHTON.—The attendance at the first concert of the Sacred Harmonic Society, on Tuesday evening, was very large. The stalls were particularly full. Selections from *Elijah* and Romberg's *Lay of the Bell* were performed. The principal vocalists were Misses Attree, Merriman, Drewitt, Foster, Blaker, Messrs. Cowley, Chapman, Butler, Weller and Cole. Mr. Stern was the principal violin; Mr. Roe, the organist, and Mr. Gutteridge, the conductor.—Mr. Kuhe's first pianoforte recital took place on Wednesday.—Mad. Coletti announces her grand annual concert for Friday, the 27th, with the assistance of Madame Sainton-Dolby, Madame Lemmens-Sherrington, Mr. Montgomery, and Mr. Sims Reeves.—Miss Emma Stanley has been giving her entertainment, "All Round the World," at the Pavilion.

MADAME RUDERSDORFF is engaged by the Musical Society of Cologne to sing in Handel's *Semele* next month.

GLASGOW.—The sixth of the Abstainers' Union concerts for the present season took place on Saturday evening last, when the Abstainers' Union City Hall was completely crowded. The entertainment was of average merit, the performers including Miss Susanna Cole, Miss Helen Kirk, Mr. Brenner, Mr. Alberto Lawrence, Mr. Harry Clifton, and the "Glasgow Orchestra." We had not previously had the pleasure of hearing Miss Cole, but were exceedingly gratified with her performance. She possesses a soprano voice which, with much richness and purity, unites an evenness of tone that is not often to be met with. The songs she chose were just such as best suited her, and to all of them she did ample justice. Her renderings of "The Flowers of the Forest" and "Tell me, my heart" were in especially good taste, and exhibited her powers to no little advantage. Miss Kirk, the popular contralto, is an unfailing attraction to Glasgow concert-goers, and has long stood high in their estimation. Mr. Alberto Lawrence is already known in Glasgow as a baritone of considerable power. The songs he gave on Saturday evening—comprising a new production entitled "The heath this night," by Herr Zabel, conductor of the band of the 59th Regiment—were worthy of his reputation, and displayed much force and vigor. Mr. Brenner, the tenor, acquitted himself well, and Mr. Clifton was loudly applauded. The novelty of the occasion was the engagement of the Glasgow orchestra, under the conductorship of Mr. Richard Adams. Some of the audience seemed to think that they were allowed to occupy rather a large share in the programme. It might, perhaps, not have been amiss to have substituted a pianoforte solo for one of the orchestral performances.—*Glasgow Morning Journal*.

MDLLE. LIEBHART has gone to Paris for a week, where she has been engaged to sing at a grand "Soirée d'invitation" her three popular morceaux—"La piena del mio gubito," composed for her by Signor Bevigiani; the "Liebhart Polka," composed expressly for her by Professor Mulder; and "The Cuckoo," composed by Franz Abt. Mdlle. Liebhart returns to London on the 18th or 20th instant.

## Advertisements.

### DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

HAS maintained its high character for a quarter of a century; and the flattering testimonials received from Grisi, Persiani, Lablache; and many of the Clergy and Statesmen, fully establish its great virtues. No Vocalist or public speaker should be without it. To be obtained of all Wholesale and Retail Chemists in the United Kingdom.

## J. L. HATTON'S NEW FOUR-PART SONGS.

In Summer Time.  
Of a' the airts the winds can blaw.  
Fairy whispers.  
The sailor's serenade.  
Dear Georgette, we come.  
Ripe Strawberries (five voices).

PRICE THREEPENCE EACH;

OR, IN ONE PART, PRICE ONE SHILLING.

BOOSEY & Co., Holles Street.

## J. BARNBY'S NEW FOUR-PART SONGS.

The summer days are coming (S. A. T. B.)  
Tell me roses (S. A. T. B.)  
The snow drop (A. T. T. B.)  
When twilight dews (S. M.S. T. B.)  
To blossoms (S. M.S. T. B.)  
The silver streamlet (S. M.S. T. B.)

PRICE THREEPENCE EACH;

OR, IN ONE PART, PRICE ONE SHILLING.

BOOSEY & Co., Holles Street.

## THE CHORALIST,

PART 3, contains

TWELVE ORIGINAL GERMAN FOUR-PART SONGS,

With English Words,

PRICE ONE PENNY EACH;

OR, IN ONE PART, PRICE ONE SHILLING.

Contents:—

O why art thou not near me?	Marschner.
Thro' busy streets	W. Fischer.
Praise of Song	Maurer.
Good Night	Girschner.
What beams so bright	Kreutzer.
Must I then part from thee	Otto.
The Miller's Song	Tollner.
The Maiden's Lament	Schaffner.
Lovely Night	Chwatal.
The Sabbath Day	Kreutzer.
Slumber sweetly, dearest.	Eisenhoffer.
Banish, oh maiden	Lorenz.

BOOSEY & Co., Holles Street.

## THE CHORALIST,

PART 4, contains

TWELVE WELSH MELODIES,

With English Words.

BY G. LINLEY, ADAPTED FOR THREE AND FOUR VOICES.

PRICE ONE PENNY EACH;

OR, IN ONE PART, PRICE ONE SHILLING.

Contents:—

Round the hearth (Ar hyd y nos).  
Sweeter than the breath of Summer.  
Forth to the Battle. (Captain Morgan's March.)  
Hark the Lads and Lasses merry.  
Sleep, my darling (Suo-gan).  
From his cave in Snowdon's mountain. (Of noble race was Shenkin.)  
The Harp of the Minstrel is silent to night.  
Over Hill and Plain. (Hunting the Hare.)  
Sheath the Sword.  
March of the Men of Harlech. (Lo the glad some day is breaking.)  
The sun smiles in beauty. (The Ash Grove.)  
Far down in yonder vale. (Rising of the Lark.)

\*A Complete Catalogue of Boosey & Co.'s New and Standard Choral Music may be had on application.

BOOSEY & CO., HOLLES STREET.



# Tito Matteis

## PIANOFORTE PIECES.

### Grande Valse,

Played by **MADLE. KREBS** at **MELLON'S CONCERTS,**

And by the Composer at the Crystal Palace, and the Principal Concerts, with immense success.

**PRICE 5s.**

PIANOFORTE MUSIC.—*Grande Valse de Concert.* By **TITO MATTEI.** (HUTCHINGS & ROMER.)—"A very brilliant and dashing drawing-room piece, which its clever author, Signor **TITO MATTEI**, has been playing with great success through out the season. The subjects are new, the effects are new, and the manner of handling indicates the thorough musician; indeed, it is but rarely we meet with so good a piece of its class, and we might fairly predict for it a very wide acceptance."—*Queen's or Lady's Newspaper.*

**Il Folletto.** - - - 4s.  
(GALOP.)

**Un Sogno D'Amore** - - - 4s.  
(NOCTURNE.)

**Una Notte D'Estate** - - - 4s.  
(NOCTURNE.)

**Addio del Passato** - - - 4s.  
(TRANSCRIPTION VARIÉE.)

**Il tramento del Sole** - - - 4s.  
(PENSIERO.)

**Pas de Charge** - - - 4s  
(MORCEAU DE SALON.) Signor MATTEI's las production.

**HUTCHINGS & ROMER,**  
9, Conduit Street, Regent Street, W.

# SYDNEY SMITH'S FOUR New Pieces.

## Maypole Dance.

Price FOUR SHILLINGS.

## Valse de Fascination.

Price FOUR SHILLINGS.

## Chant des Oiseaux.

Price FOUR SHILLINGS.

## Oberon.

Grand Fantasia on Weber's Opera.

Price FOUR SHILLINGS.

LONDON:

**ASHDOWN & PARRY,**  
18, HANOVER SQUARE.

MAYENCE, BRUSSELS & PARIS: Messrs. SCHOTT.

# MEYERBEER'S AFRICAINÉ

Performed at the Royal Italian Opera, Covent Garden.

The whole of the Music for Voice and Pianoforte is published by CHAPPELL & Co., 50, New Bond Street, where the following are now to be had:—

The Opera complete for Voice and Pianoforte, with French, Italian, or English Words, 21s.

The Overture - - - -	Solo, 3s.	Duet -	4 0
Grand Indian March - - -	-	-	4 0
Religious March - - - -	-	-	3 0
CRAMER, H. Bouquet de Melodies - - -	-	-	5 0
COOTE, C. Quadrille - - - -	-	-	4 0
GODFREY, D. Waltz. Solo or Duet - - -	-	-	4 0
CALLCOTT, W.H. Favorite Airs - - -	In 3 Books, each	5 0	
" Duets - - - -	-	each	6 0
KUHE. Beauties of the Africaine - - -	Nos. 1 and 2, each	4 0	
OSBORNE, G.A. Grand Duet - - - -	-	-	6 0
OURY, Madame. Grand Fantasia - - -	-	-	5 0
RICHARDS, Brinley. March Indienne - -	-	-	3 0
" " Melodie Symphonique - - -	-	-	3 0
RIMBAULT. Gems of L'Africaine - - -	-	each	2 0

- No. 1. Scene of the Upas Tree.  
2. Figlia dei Rê.  
3. Chorus of Priests.  
4. The Grand Duet.

- No. 5. The Slumber Song.  
6. O Paradiso in terra.  
7. Addio rive del Tago.  
8. Adamastor rè dell'onde.

ENGEL. Fantasia for Harmonium - - -	3 0
" Duet for Harmonium and Pianoforte -	4 0

Other Arrangements are in the Press by FAVARGER, FORBES, &c., &c.

A NEW WORK FOR THE ORGAN.

## THE ORGANIST'S PORTFOLIO:

A selection of opening and concluding voluntaries, by the most celebrated composers, ancient and modern. Adapted chiefly for the use of amateurs, by Dr. RIMBAULT. Each number contains from seven to twelve favourite voluntaries, including one arranged expressly with pedal obligato. Nos. 1 to 6 are now ready, price 3s. each; or the six numbers in one volume, bound in cloth, 12s. Vol. II. is in the press. A thematic list of contents may be had on application.

CHAPPELL AND CO.,  
50, NEW BOND STREET, W.

## THE SUCCESSFUL NEW COMIC OPERA

Played Nightly at the New Royalty

# Castle Grim

The Libretto by R. REECE.

THE MUSIC BY

G. B. ALLEN.

## THE POPULAR SONGS.

The Rose said to the Lilly . . . 2 6

Sung by Miss SUSAN GALTON.

The gentle joys of mirth . . . 3 0

Sung by Miss SUSAN GALTON.

Ah! Pleasant Dreams . . . 2 6

Sung by Mr. ELLIOT GALER.

Let Lovers prize their Maidens'

eyes . . . 2 6

Sung by Mr. G. HONEY.

The OPERA Complete for VOICE  
and PIANOFORTE, in a convenient  
form, price 7s. 6d. Net.

METZLER & Co.,  
35, 36, 37, & 38, Great Marlborough Street.